HOW THE NEW LAWS AFFECT SOUTHERN SCHOOLS

Saturday Review

March 20, 1965 25¢

EDUCATION

IS NORMAN MAILER'S NEW NOVEL A LITERARY HOAX?

By Granville Hicks

Norman Mailer, author of "An American Dream" (See Literary Horizons)

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We thought we knew it all.
Then we discovered Machu Picchu.

We had combed palaces of Persian kings. We had walked through tombs and temples and spired castles. We were ready for something new in lost kingdoms.

Then, one night last January, a couple of archeologists spun us a tale of a mountaintop city built by the Incas 500 years before the Conquistadores.

The place is Machu Picchu and it wasn't long before we were flying down to South America to find it.

A Panagra Jet took us to Lima, and from there we flew to Cuzco, where we embarked on a three-hour zigzag by bus-train along the rushing Urubamba River and 2000 feet up through the clouds to Machu Picchu.

A majestic city walled in by kings, Machu Picchu bears no sign of strife. With a little imagination, you can stand at the perimeter of the city and conjure up images of sharp-eyed Inca warriors peering down at the Conquistadores scurrying below for gold, never dreaming the prize of Machu Picchu lay high above them.

Machu Picchu was never captured, never plundered, yet some time between the days of the Conquistadores and our own, everyone in the city disappeared. Where they went and why is a mystery that haunts you all through the ruins.

For us, this is the most spectacular sight in all the Western Hemisphere. And, if there are any challengers to that statement, they're in South America, too.

Lake Titicaca (between Bolivia and Peru) is the highest navigable lake in the world. Argentina's Iguassú Falls dwarfs Niagara. For sheer size and beauty, there's the Amazon. And, for luxury, there's Punta del Este, Viña del Mar and scores of other resorts.

So it goes (and we went with it) down one coast from Lima to Santiago, then over to Buenos Aires—all with Panagra. Then up the other coast through Montevideo, Asunción, São Paulo, Rio, Brasilia and Caracas—all with Pan Am. Wish we could do it all again.

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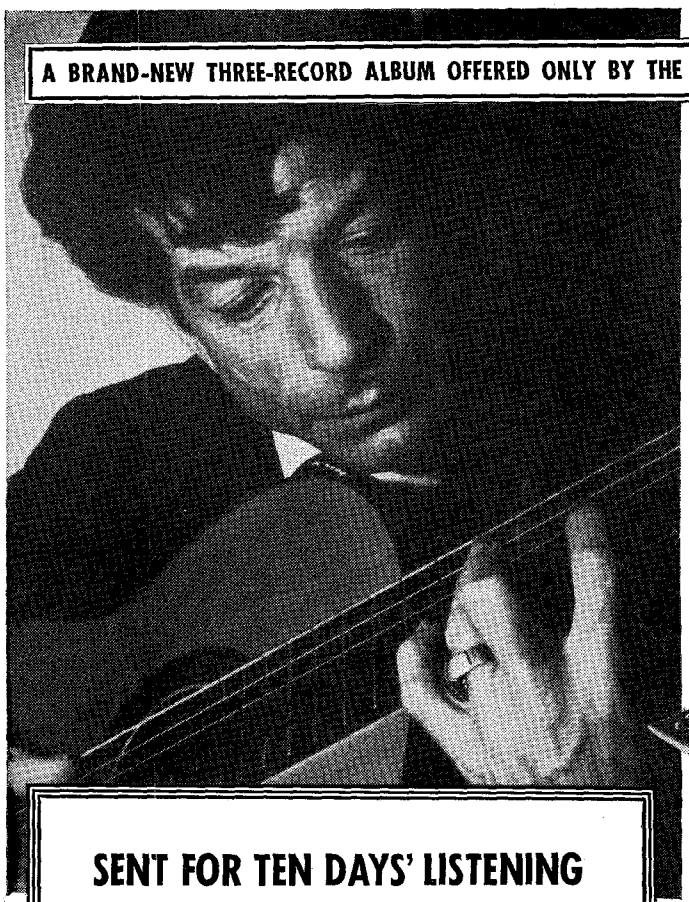

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—**NAT HENTOFF,** *HiFi/Stereo Review*

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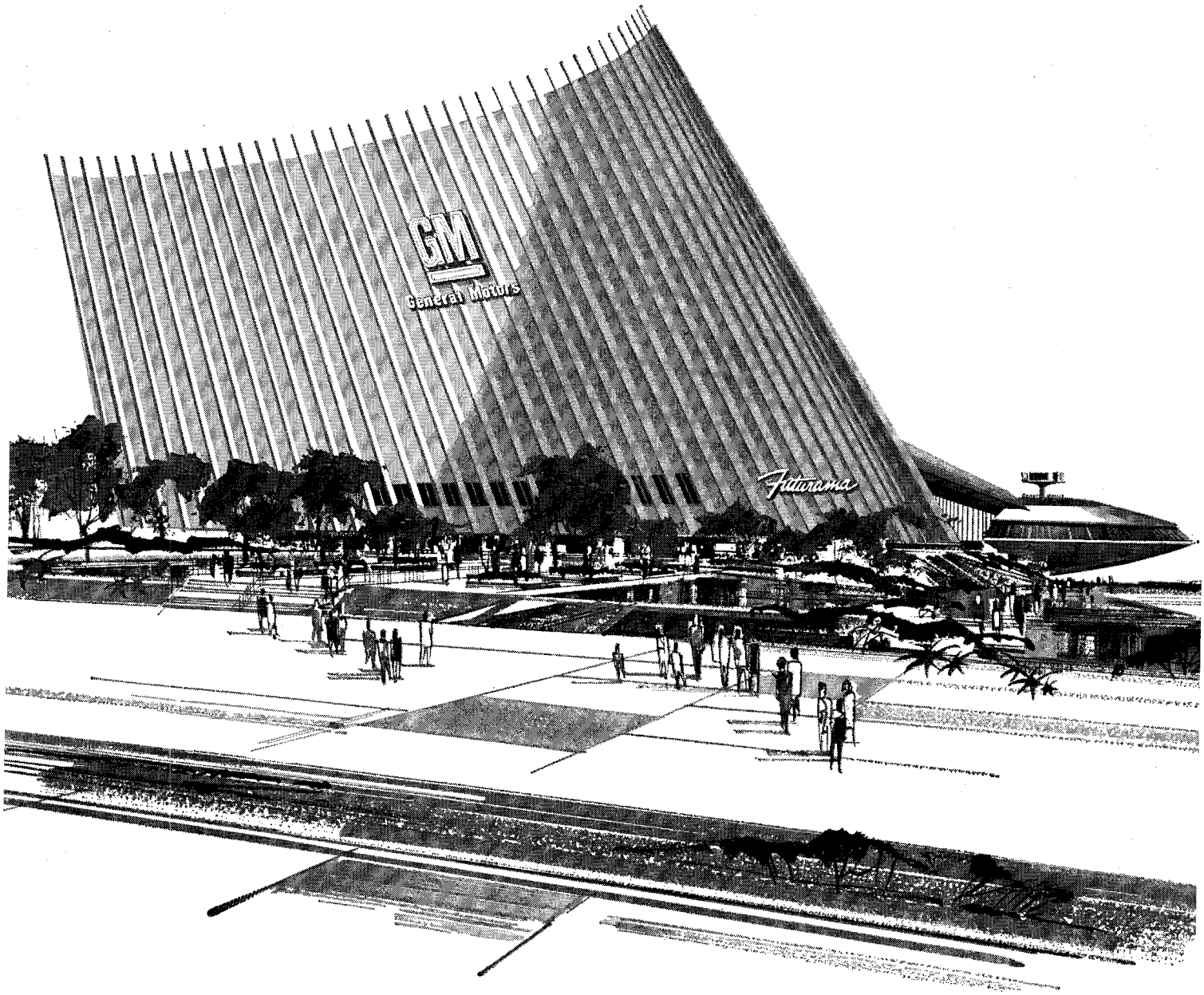

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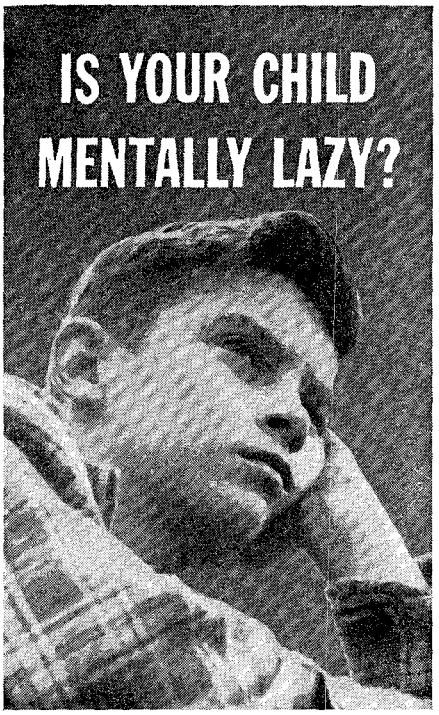

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S. Review 3/20

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Muldoon
Or, a Pair of Trousers With a Beckett Missing

I AM in my aunt's room. I have to be in my aunt's room because it's night and I hear a bird singing and it's raining in the dark gloom outside.

I looked at my pallid knuckles which just lay there at my side, prone and unworking. Pallid because I don't work any more. Knuckles because they have to be knuckles. No other reason.

But it's my lot to finish dying. I started it and I must finish it. It's a ghastly undertaking, but I'm resolved and I think that's good enough.

I moan until daybreak and look outside my room and see Sam and two others named B and D walking along. They all look alike, but yet are in no way similar in visage. Sam is wearing my trousers while B is wearing plus-fours of dubious cloth. D is smiling and walking as if he were hard of hearing.

A muscle stirred in my neck and my right leg went stiff. I looked at the hand-carved cuckold etched into the wall above the egg-shaped mirror and I arose to slip into my trousers which were bare.

In no time at all I had put on my bowler and was crouching like Fernandina or Shamustine. I like crouching. It makes me feel so loinlike. I'm happy whenever I can crouch. Pretty soon I was whistling and riding my bicycle.

Then it came to me—I was Muldoon. My father was also Muldoon, but he was taller and he had a speech impediment. But don't think things would be any better at the Salvation Army! Think it over like others before you have.

It was then that I saw a frog, its front paw in a tiny sling, sitting by the wayside. It looked at me and blinked. I threw my crutches at it and everything was silent. But I still couldn't recall my mother's name.

I felt my breast pocket. A sharp pain leaped from within and festered all the way to Braincliff. I had lost my sucking-stones. The sun was warm, but my sucking-stones were missing.

My left leg started to wobble and my right ear tingled bothersomely. My clothes seemed to be falling off, so I rode faster to Louise's house which was standing on its side by a calliope with sideburns. I fought bitterly, the blood streaming down my cheeks and I managed to get off the bicycle. There I crouched, sweating, knee-deep in scum and lard, waiting, waiting. She crouched with me and made me three propositions, each one worse than the other. I threw the bike at her. She had tried to cozen me.

Now without bike, I walked to the dump where Genie was waiting for me. She was sitting in an old wooden tub and had a salamander in her right hand. It was going to be all right, I told myself.

I tried to sleep, but couldn't. Where had my bike gone? Think, think. With the world oozing obsequiousness and spawning subservience, here I was, half-clothed in a crouch in a dump with a girl in a wooden tub with a dead salamander in her hand. Blatant embellishments, fatuous affiliations, morbid condiments making life heavy.

From out of nowhere a sucking-stone peered up at me. It was just like my own except it was worse. What inelegance it carried. What a superb disregard for harsh amenities and worldly compromise.

I put the sucking-stone in my pocket. My hand found eight more there, gray and speckled and innately profound. I put a stone in my mouth and then another and another until all eight were inside. Then I spat them, two by two.

I looked up and found myself face down in a slimy ditch. Now there must be some answers. Some finality. A letter, etched in mud and postmarked with clay, lay in the mud before me.

Now I knew it was all right. Muldoon I was and Muldoon I would be always. A Civil Service appointment as night watchman for the Duke's concubinage. A sinecure for me. I was Muldoon and I was small and bright-eyed and had no speech impediment.

Now I was back in my aunt's room. I sat up. It had been raining. The inside of my head was wet. I arose. A delicate vibration thrummed through me as I peered under the couch. It was my bicycle. Muldoon's bicycle. I looked outside. It wasn't raining any more. But it didn't matter. For I was inside and I was wet. It was all a Muldoon could ask.

—Bill Majeski.

Sorry, Right Number

The Bells Are Ringing

JUST the other day in a trenchant article in the *New York Times*, Russel Baker deplored the invasion of the individual's right to privacy by "Sigmund Romberg at the supermarket, Leonard Bernstein in the elevator, and Doris Day at 30,000 feet. . . ." Every-

(*Continued on page* 10)

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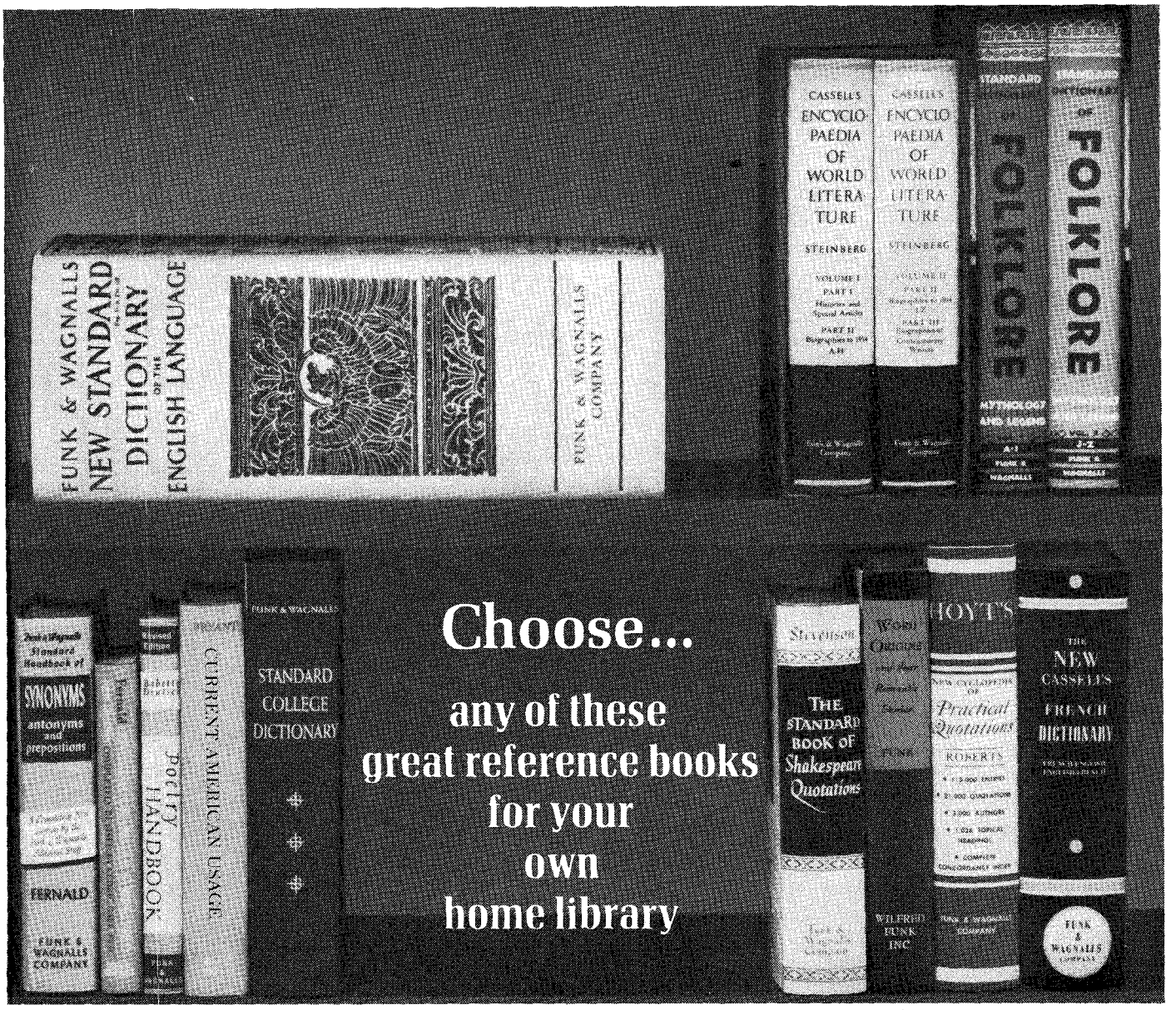

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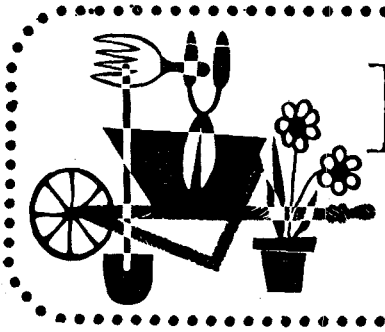

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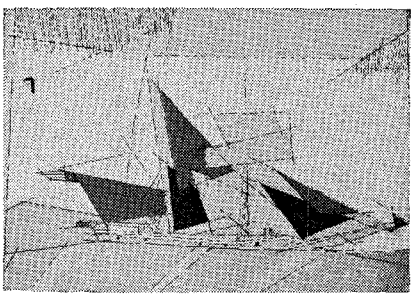

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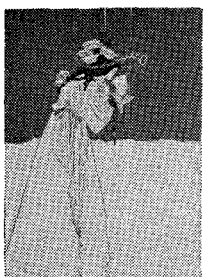

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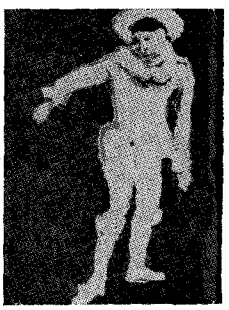

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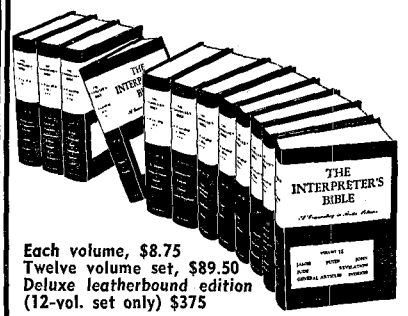

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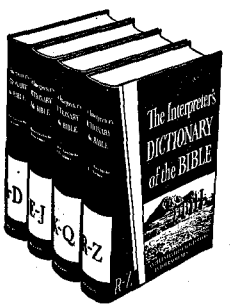

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Continued from page 6

where one encounters pockets of rebellion against the intrusions on the right to perceive or not to perceive. Writers by the hundreds hunt and peck at billboards, handbills, "junk" mail, loudspeakers, and the rest.

Yet the most flagrant culprit not only goes unnoticed but is actually invited into over 95 per cent of American homes and offices and is subsidized by its victims: the telephone, or, more specifically, the telephone bell.

Think about it. That little two or three inch piece of metal alloy, when struck, evokes from us a completely Pavlovian response. Day or night, waking or sleeping, when that little bell goes off, we get to the phone, even if we have to fight to do it, compulsively lift it off the hook, and answer with the same almost meaningless response each time.

This insidious ring will even drag ordinarily immutable captains of industry from a warm tub into a cold bedroom, it will pull mothers from their children, and lovers from their loved ones. It has no consciousness other than the blind, unswerving need to summon. And we, poor souls, have been conditioned to have no choice but to answer.

What is even worse, once we have done all this we are then expected to communicate. And we are expected to do so cheerfully, regardless of the hour, our state of mind, our health, or whatever else we may have been engaged with before the Pavlovian summons. Bell rings . . . find phone . . . pick up receiver . . . answer . . . communicate!

Is this right? Is it fair? Is it human? Is there anything we can do about it? The answer to the last is yes.

One approach is not to answer the phone when you are not disposed to communicate. Just let it ring. At first, because of conditioning, this will be difficult. But after a while you will do it with aplomb and not without a certain sense of pride in asserting your prerogative. When enough of us start doing this, callers will come to realize that a d.a. (telephonese for "doesn't answer") does not necessarily mean that the caller is not there, but that he is not disposed to communicate. They'll call again.

If this seems radical, a milder solution might be to adapt the magnetic tape call answerer. At indisposed times the phone might be answered mechanically like this: "Please leave your name. Mr. Jones will call you at 3:30 when he expects to feel more communicative. Meanwhile, if your need to communicate is overwhelming, there are three hours of blank tape following this message. . . ."

Of course, when you do call him back, he may be all communicated out and you'll end up talking to *his* tape recorder.

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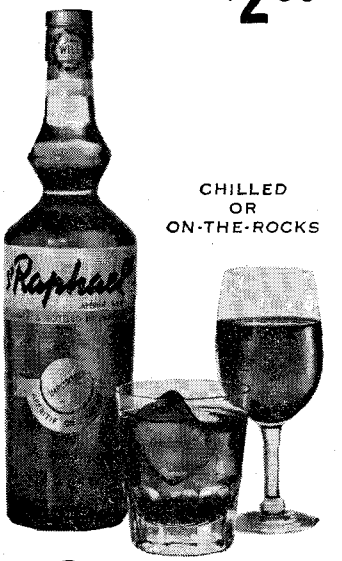

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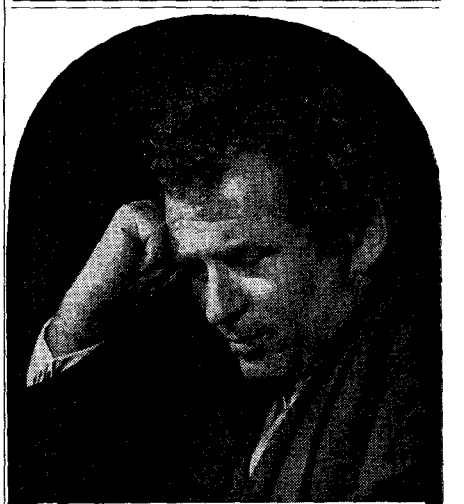

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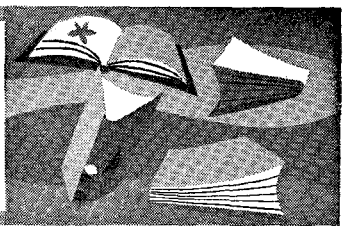

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"My," she said, "it will seem funny seeing that show in German."

"Yes," replied Schnabel, "about as funny as seeing Shakespeare in English."

One day last month a young New York school teacher named Nan Lombardi was sitting in the Snowshed Lounge in Killington, Vermont, sipping coffee. Four chic couples sat down close to her. They carried a large hamper, out of which they distributed four goatskins containing wine. This was followed by linen napkins and good glasses and silverware. Miss Lombardi eagerly waited to see what fine food would go with these trappings. It turned out to be a large, soft loaf of white bread, a jar of peanut butter, and a jar of grape jelly.

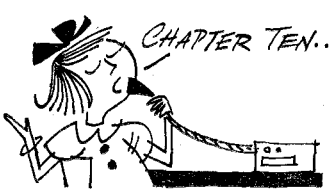
A spooky and yet amusing novel about ghosts is *The Visitors* (McGraw-Hill), by Nathaniel Benchley. The author told me a true story that has practically nothing to do with ghosts. Some years ago three sisters, friends of the Benchley family, lived in Pennsylvania with their grandmother. There was talk about how Grandmother's things would be divided up after she left for her reward, but most of the discussion was about "The Lincoln Letter," a treasured and valued epistle that grandmother had kept safely tucked away for years. In fact, it seemed to observers that the three sisters might have a terrible family row over the inheritance of this heirloom.

Eventually Grandmother died. When they opened her possessions they found that "The Lincoln Letter" was a letter she had written to President Lincoln and, for some unknown reason, had never mailed.

The rush to get on the bandwagon with animal books has led publishers into a trap. New American Library is the latest to be caught. They have announced *A Wolf in the Family,* by Jerome Hellmuth, and crowed, "For the lovers of *Born Free* and *Rascal!*"

It's a mistake. People don't go ga-ga over all animals, but over the one species they approve of. If you loved lions in *Born Free* there's no reason why you'd have the slightest interest in a raccoon in *Rascal.* You might have a wolf in the family and yet go around kicking cats. I personally think the greatest animal book I ever read is *Elephant Bill.* If I had a elephant you wouldn't dare bring your pipsqueak lions, wolves, and raccoons into my yard.

It's never too early to start. A pretty girl named Starnell Kilgore of Columbia, South Carolina, has written a Revolutionary War novel. It's called *Against Tomorrow,* and it has been published in Richmond by Garrett and Massie Publishing Co. Starnell is bright for her age. She was only twelve when she told her



parents two years ago she would write this novel. When they chuckled at her nerve, she knew she had to finish it. She started with a pencil, went to a typewriter, but found it too slow. Her mother bought her a dictating machine and she really got moving.

One great advantage in being a novelist at this age, she reports, is that on dates it gives her and the boys something to talk about.

Sharps and Flats: I've heard of some goofy things but this takes the cake. An airplane carrying forty-four passengers had to turn back and make a quick landing at Seattle Airport because the landing gear was not functioning properly. Upon inspection, it was found that the landing gear was okay; it was the light that tells about the landing gear that was not working. It seems to me, then, that there should be a special light to indicate whether the light that tells whether the landing gear is working is working. Then maybe there should be a light to tell whether that light . . . oh, well.

► Now, here's another goofy thing. In Montreal two men were sentenced to thirty days in jail for sleeping in the Notre Dame de Lourdes Church. The men said that it was cold outside, so

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they had entered the church to get warm and had fallen asleep. Well, I hope we'll have no more of that nonsense. Otherwise the churches will be full and the jails empty.

► See the feathers sticking from my mouth? I am eating crow. I said London's *New Statesman* had just let my subscription lapse without a word. Jeremy Potter, Managing Director, has proven me wrong and I apologize.

► I also am sorry for what I said about a rock-'n'-roll song called "Stay in School," emanating from Detroit's radio station WJR. I read the words without the music and they were not inspiring. Now I have heard the record and it is catchy and persuasive. Playing this song over the air has had a beneficial effect on the rate of high school drop-outs in that area.

► Someone tells me that in his community there was a wave of truancy. Kids were calling the school and imitating their parents' voices and having themselves excused from school. Unfortunately, it is confusing to do this and

one boy was unsuccessful. He got the principal's office on the phone and said, "Hello, this is my father speaking. Elmer can't come to school today."

► In Lauriat's Book Store in Boston there was a table displaying various books. "Relax and Laugh" was the label. Don Shellenberger found J. K. Lasser's *Your Income Tax* there. Ha, ha!

► In Bloomington, Indiana, a store has Charles Darwin's *The Voyage of the Beagle* with the children's books, and in Lewiston, Maine, a department store put *Candy* in with the recipe books.

—Jerome Beatty, Jr.

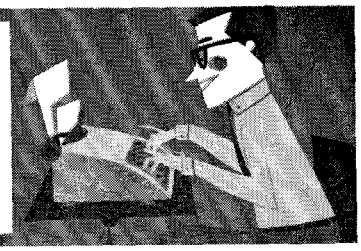
Solution of Last Week's Kingsley Double-Crostic (No. 1614)

Victor Hugo:

PROPHECY AT DEATH
(Written and signed by Hugo on the wall of the room in which he died, 1885)

I represent a party which does not yet exist: the party of revolution, civilization. This party will go forward and make the twentieth century. There will issue from it, first, the United States of Europe, then the United States of the World.

Top of My Head



What Are Friends For?

Mr. Alexander Graham Edison,
President, First National Electronics,
New York, N.Y.

Dear Sir:

Re your letter asking for references for Mr. James T. Aubrey, who has applied for a position with your company. Before answering your questions I must say I was surprised to read that at long, tortuous last Jim was not with CBS any more. He had been so great for them! But I suppose like every genius Jim felt he had done as much as he could for the Columbia Broadcasting System and now he'd like to move on and do it to First National Electronics.

And now to your questions. Oh, before I start answering, Mr. Edison, I'm taking you at your word that my answers will be held completely confidential and top secret. If you quote me I will deny I ever said it. I liked Jim. Although I've never met him, I learned a great many things about him from his friends, who are squad.

You have to admire a man who for five years was able to offstand the astute showmanship of the highly respected William S. Paley and a man of such national stature as Dr. Frank Stanton. You have to get up pretty early in the morning to keep ahead of these men. And Jim was always known to get in around three or four.

In the five years that Jim was president of programing at CBS he made it the number one network. As CBS prospered, so did Jim. They plied him with raises and stock options and fast sports cars. There have been some snide comments along Madison Avenue that they gave him all this so they could fire him from a better job. Fie on this kind of talk! You've seen Jim's programs on CBS haven't you, Mr. Edison? The *Beverly Hillbillies*, *Petticoat Junction*, the *Cara Williams Show*, the *Baileys of Balboa*—maybe he was a little too esthetic for that network.

This is the cultural taped heritage Jim gave to our country. The newspaper critics raised a hue and cry. No, the critics raised the hue. It was the FCC that raised the cry. In any case Jim went doggedly ahead—courageous, determined, in the pursuit of his goal and the devil take the hindmost. And one Sunday afternoon he did. Coincidentally, that was the afternoon that CBS had dropped to the number three network in the ratings.

I read a press interview with Jim some time ago where he said the newspapers were responsible for the ratings craze, the way the newsmen play them up all the time. "I never did care about the ratings," our Jim was quoted. What he meant was he never cared about low ratings. And I'm sure he cares less about them now than he ever did. Jim liked the ratings when they were high. He disliked them when they were low. Mr. Edison, you have to admire a man who can think like that. Or double-think like that. There's not enough double-think in Big Business today, sir. And I promise you after one interview with this man he'll make you think twice, Mr. Edison.

Which brings me to your questions.

1. Can you describe the applicant's qualifications as an executive in four or five terse adjectives?

Answer: Easily.

2. How do you rate him as a person?

Answer: Up there with *The Beverly Hillbillies*, *Petticoat Junction*, and *The Baileys of Balboa*.

3. Is he congenial?

Answer: Certainly. His friends call him the smiling cobra.

4. Is he trustworthy?

Answer: See above.

5. Is he outgoing?

Answer: Are you kidding? He just did.

6. What do you know of his social life?

Answer: Pass.

7. Is he a man of taste and sensitivity?

Answer: See answer to number 2.

8. Is he better qualified for a high executive position or a lower selling job?

Answer: No.

9. Would you want your sister to marry him?

Answer: Well now—I mean—you see—besides, my sister is married. I'd rather not get into—next question, please.

10. There have been some interesting rumors about the reasons he is not with CBS. Have you heard these?

Answer: No! Let's have lunch next week.

11. There have also been some rather startling innuendos about the applicant. Have you heard these?

Answer: Let's make that tomorrow!

—Goodman Ace.

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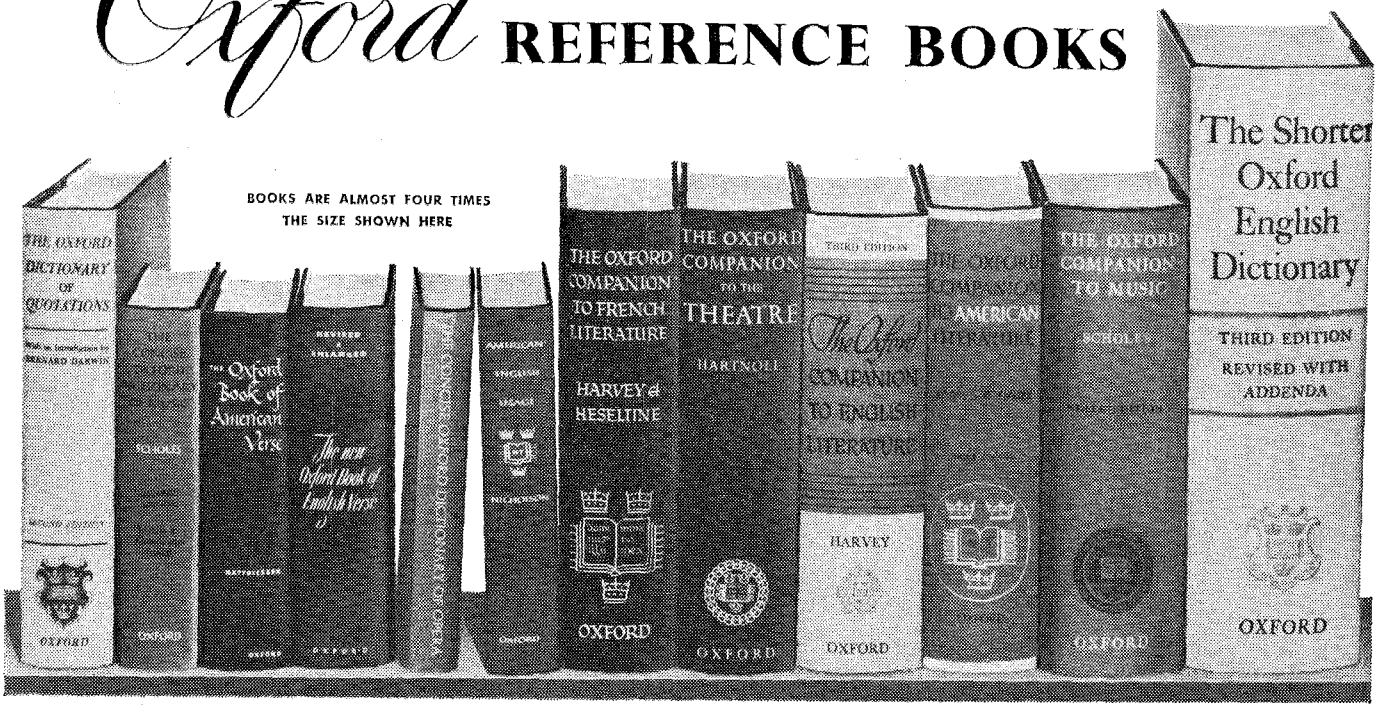
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Saturday Review
March 20, 1965

THE OTHER LOST GENERATION

The Strange Story of a Literary Eclipse

By LARZER ZIFF

I WANT to place a few wreaths on the monument of the other lost generation, the one of the 1890s, with its many gifted writers who were briefly heralded, and who then vanished before their time.

In 1890 the foreground of the literary scene was fully occupied by three great authors: Mark Twain, Henry James, and William Dean Howells. As if to fulfil the steady laws of change, Emerson and his generation were receding into the background, while a new generation—the one I have in mind—was preparing for its eventual turn in the foreground. But twenty years passed, and the group portrait remained the same. Still occupying the foreground in 1910 are Mark Twain, now seventy-five years old, Henry James, now sixty-seven, and Howells, now seventy-three. Where are their successors, those who prepared an entry in 1890 and should now be doing their mature work? What has become of the hopeful generation that had traveled to Boston and later to New York to sit at the feet of Howells, just as he, thirty years earlier, had visited Emerson? What dreadful eclipse has taken place that the aged triumvirate should, in 1910, wearily stare from the picture like patriarchs bereft of their children?

The answer lies tangled in the 1890s, "the gay nineties"—and gay they were in uncritical retrospect. They were the days when the home was still the most impressive experience in American life; when it still created a bond that was seldom dissolved by the search for self-expression. The middle-class home, with its bound sets of Scott and Dickens staring across at steel engravings of maidens in bowers, was esthetically blind and dumb. It was also splendidly self-assured in its tastes. That home itself—as Henry Canby, who experienced and wrote about it, said, was for most Americans an adequate substitute for what in other countries was designated as culture.

Viewed from the scrolled wooden veranda of a middle-class home in any one of a thousand towns on a buzzing summer twilight when ice cream was being served from the freezer, the 1890s were gay. This home in its small town still gave the tone to the nation, as Howells's fiction comprehensively reveals. From the factories in a hundred cities, however, and from the drought-stricken, mortgage-ridden farms of the Great Plains, the age had a different look. The unchecked stream of immigration kept industrial wages low. The wheat-growing states, beginning in 1887, suffered from ten consecutive years of drought; for five of those years there was practically no crop at all. Meanwhile, the centralization of capital combined with advancing technology to make millionaires by the hundreds with an amazing swiftness.

Paul Bourget, the popular French novelist, visited this country in the panic year of 1893, which was also the year of the great Columbian Exposition in Chicago. He crossed the ocean on a steamer that charged $500 for a deluxe suite, as little as $75 for a modest stateroom, and $20 a head to the hundreds of Slavs, Italians, and Jews crowded into its steerage. When he returned to France, Bourget reported that the lower classes were distraught and that, before the new century arrived, America would suffer from another civil war, this one fought on class lines. Most other European visitors and many a worried American agreed with Bourget.

William Dean Howells was worried. The main strength of his fiction had derived from a conviction that, despite many reasons for personal unhappiness, still the main aspect of daily life in America was its pleasantness. Nevertheless, he recognized the growing fissure in society even as it was being ignored or underestimated by the prototypes of the characters he had created in the Seventies and Eighties. In October 1888 he wrote to Henry James:

> I'm not in a very good humor with "America" myself. It seems to me the most grotesquely illogical thing under the sun; and I suppose I love it less because it won't let me love it more. I should hardly like to trust pen and ink with all the audacity of my social ideas; but after fifty years of optimistic content with "civilization" and its ability to come out all right in the end, I now abhor it, and feel that it is coming out all wrong in the end, unless it bases itself anew on a real equality. Meantime I wear a fur-lined overcoat and live in all the luxury my money can buy.

In the same vein of bitterness at his own inability to respond adequately to the social crisis, he wrote to his father that he and Mark Twain and their wives "are all of accord in our way of thinking: that is, we are all theoretical socialists and practical aristocrats."

BUT Howells was first of all a novelist, and it is in his novels that we can trace his recognition of the newly troubled society as well as his failure to cope with it. When he wrote that letter to Henry James, he was at work on *Annie Kilburn*, a novel in which he tried to shift his familiar theme of duty to one's fellow man from the plane of personal morality, on which it had functioned so effectively in works like *The Rise of Silas Lapham*, to the plane of social conscience. The novel is primarily concerned with the conflict between workers and the owning class in a New England mill town. Howells is deeply perturbed by such a situation, but is unable to translate his dismay into objective form. After tracing in a rather wooden fashion the attempts

Larzer Ziff is an associate professor of English at the University of California at Berkeley. He is currently writing a book on American literature in the 1890s.

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of a minister to better the lot of the workers by applying a peculiarly isolated species of Christian communism, he kills off the minister with the help of a railroad train, thus attempting to gain from a forced symbol what he had failed to realize in a developed fiction. Not having found a vehicle for his social theme, he falls back upon the sort of plot that had served him well in his earlier career and gives increasing attention to the courtship and marriage of his heroine.

Two years later Howells repeated the failure of *Annie Kilburn* on a more ambitious scale in *A Hazard of New Fortunes,* a novel that still deserves the respectful attention of modern readers. Here he constructs a convincing cast of characters representing all aspects of American social thought—the new capitalist, the society girl with a social conscience, the Christian social reformer, the anguished intellectual, the social climber who repudiates his proletarian origins, the Southern reactionary, the German anarchist—and involves them in a double plot. But again the veteran novelist shows himself to be incapable of new techniques, even though he is honest enough to see that he must deal with new materials. For all his sympathy with the reformers, both social and moral, he can but report their failure and is forced to rely upon the simple domestic story to give his novel unity.

A Hazard of New Fortunes was published in the first year of the new decade. As Howells moved into the 1890s, he simply split apart the two elements that he had been unable to reconcile; that is, a recognition of the new social forces and, on the other hand, a technique based on the familiar love story set in a world of viable Emersonian ideals. The books he produced were either dramas of courtship and disillusion against a mere backdrop of social change, or else they were social commentaries that were barely novels at all.

Meanwhile his close friend, Mark Twain, pursued a somewhat parallel course. A year after *Annie Kilburn,* Twain had published *A Connecticut Yankee in King Arthur's Court,* a book that began with every promise of success in applying a familiar but engaging Mark Twain formula. The funny situations were to grow from a wildly impossible contrast. Picture a shrewd, mechanically inclined, totally pragmatic man, representing the two great elements of nineteenth-century life in America: faith in democracy and faith in superior technology. What would happen if he suddenly found himself in the world of King Arthur, here deromanticized and pictured as a brutish realm in which tyranny rules by fear and the average human condition is bestial?

The book starts happily enough with the Yankee confounding the primitive English by introducing electricity and democracy into their lives. As he mechanizes the country, he loosens the rule of fear and prepares the way for self-government. But Twain lived in an age when technology, as a result of its centralizing tendency and the unrestrained greed of the financial manipulators, was not supporting democracy but destroying it. As Twain's awareness of this situation invades the book, *A Connecticut Yankee* slowly changes from a humorous fantasy into a nightmare. Technology turns aside from providing benefits for all men to killing off its opponents. The book ends with hundreds of knights charging against the Yankee's electrified fence, where they all sizzle to death in their armor.

Like Howells, then, Twain was too honest not to face the social implications of the 1890s, and yet he had no technique with which to cope with them. The familiar plot line of *A Connecticut Yankee* was destroyed by this honesty, and he went through the decade a divided artist. On the one hand he told the masterfully funny stories that his audience expected; on the other, he turned to an allegorical condemnation of "the damned human race"; but he was never able to combine outlook and method into one satisfactory work.

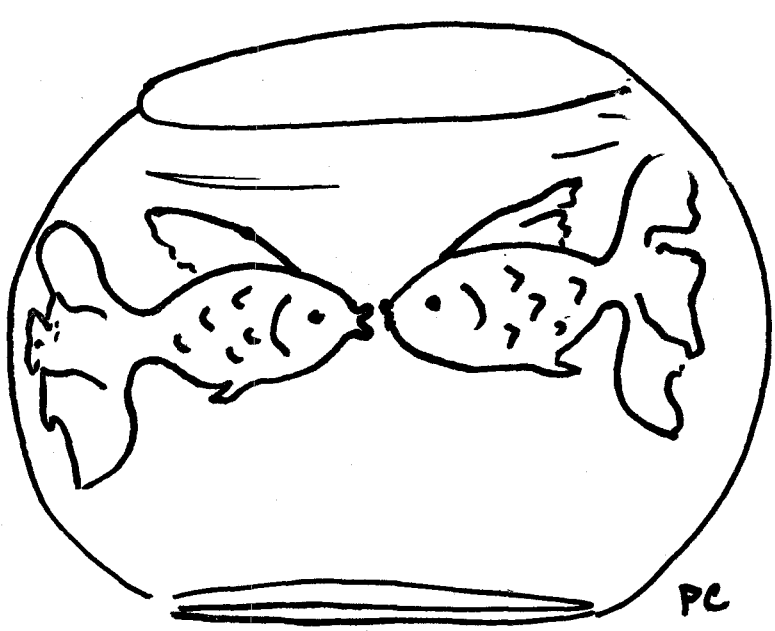
EVEN Henry James, from his distance in England, had undertaken an explicit treatment of social themes. In *The Princess Casimassima* (1886) he presented an embittered rebel. In *The Tragic Muse* (1890) he attempted to explain the inevitably destructive nature of a commitment to public life. But the master's psychologically intensive technique was not at its best when concentrated on problems of social conscience. In the later 1890s he turned not only from the theme but, for a while, from novels themselves and devoted his energies to painful attempts at playwriting.

Yet in spite of their inadequacy in dealing with the new social subjects, James, Howells, and Mark Twain continued to dominate the literary scene. After ten years of the new century, they had still not found successors. A group of younger writers, born after the Civil War, for whom the new social conditions were the only ones ever experienced, had begun to exercise their talents. But they were to meet with eclipse before they reached zenith.

Their initial problem was trenchantly expressed by their contemporary, Jane Addams. Years after she had achieved distinction as a social worker, she wrote of the absolute lack of relation between her comfortable family background, her education, and, on the other hand, the realities she chose to face. "This is what we were all doing," she said, "lumbering our minds with literature that only served to cloud the really vital situation spread before our eyes. It seemed to me too preposterous that in my first view of the horror of East London I should have recalled DeQuincey's description of the literary suggestions which had once paralyzed him."

To shake the paralysis, Jane Addams moved in 1889 into Hull House, the dwelling in the slums that was to serve as the model for social-settlement work in the new century. When she came to review her work of the 1890s, she asked:

> Was the whole decade . . . an illustration of the striking fact which has been likened to the changing of swords in Hamlet; that the abstract minds at length yield to the inevitable or at least grow less ardent in their propaganda, while the concrete minds dealing con-



"All right, wise guy, if there's no God, who changes the water every day?"

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stantly with daily affairs, in the end demonstrate the reality of abstract notions?

To respond adequately to the 1890s, then, the educated Jane Addams forced out abstractions to make room for concrete action. But the paupered boyhood of her Midwestern contemporary, Theodore Dreiser, had already made a mockery of moral abstractions. He refused to take any generalization about human conduct for granted, and when he came to write fiction he rendered everything in a manner unknown to the writers who had preceded him.

Before he wrote novels, Dreiser was a newspaper reporter. His editor in Pittsburgh had explained what he wasn't to write. "We don't touch on labor conditions," the editor told him, "except through our labor man and he knows what to say. There's nothing to be said about the rich or religious in a derogatory sense: they're all right in so far as we know. We don't touch on scandals in high life. The big steel men here just about own the place so we can't."

In 1894 Dreiser took a leave from this job to visit his fiancée and her family in a small farming community in Missouri. He writes of the visit:

> I had seen Lithuanians and Hungarians in their "courts" and hovels [in Pittsburgh]. I had seen the girls of the city walking the streets at night. The profound faith in God, in goodness, in virtue and duty that I saw here [on the farm] in no wise squared with the craft, the cruelty, the brutality and the envy that I saw everywhere else. The parents were gracious and God-fearing, but to me they seemed asleep. They did not know life—could not. These boys and girls respected love and marriage and duty and other things which the idealistic American still clings to. Outside was all the other life that I had seen of which apparently these people knew nothing. They were as if suspended in dreams, lotus eaters, and my beloved was lost in the same romance.

This passage marks Dreiser as the new man of literature, fit for the time in a way in which Howells and his generation were unfit. For the older men, the terrible realities of the city were always, somehow, measured against the rural ideality of their youth. Their nostalgia qualified their views of the new world. Dreiser saw the countryside of their nostalgia as a mere dream and shook it off with a nearly brutal contempt. He knew that if he was to deal with the new urban realities, they had to be measured in their own terms, not unrealistically found wanting in terms of what had become a dead alternative.

Like Dreiser, Stephen Crane and Frank Norris were journalists, for the newspapers of the 1890s were powerful

"I read Louis Nizer's book and I didn't miss a single program of the 'Defenders.' Ask me anything!"

magnets for young writers. Their generation had been reared on tales of the Civil War, in towns where the major power was held by veterans' associations and the landscape was dominated by memorial statuary. They could not walk two minutes on Main Street without meeting a man in the familiar veteran's cap of the Grand Army of the Republic. One result of this background was their sense of lost adventure, of having been born too late for stirring events. But the new kind of journalism, the mass-appeal newspaper created by men like Pulitzer and Hearst, served for many as the psychological equivalent of war. It promised to put any young man with a gift for words in the very heart of excitement. He could hope to be sent off to report fighting in other parts of the world—as Norris was sent to South Africa, Crane to Greece, and both to the war in Cuba. Even when he stayed at home, he was brought into daily familiarity with the facts of armed robbery, rape, and murder.

The sensational newspaper with its brash reporters figured in the novels of Howells and James as the vulgar and pernicious violator of personal privacy and social truth. It was the butt of Mark Twain's humor and his wrath. Newspapermen like Dreiser, Crane, and Norris had no serious quarrel with the older writers' view. They made no claim for the integrity of their publishers or the polish of their readers. They knew, however, that newspaper work brought them into a fraternity of men who spoke more frankly about the hypocrisy of the social order than did those in any other profession. In fact they catered to the hypocrisy by writing stories of sensational crimes in order to attract readers who were also assured—in other columns on the same page—that they belonged to the most enlightened nation on earth in the most enlightened of all times. But at least the newspapermen were among those who recognized the divided state of affairs, rather than among those who were deluded.

Such an atmosphere was sure to lead to many an abortive novel charged with cheap cynicism. For young men with conviction and stamina, however, it became the schoolroom of a new literature. The brilliant boy, Stephen Crane, said in one of his poems:

> A newspaper is a court
> Where every one is kindly and
> unfairly tried
> By a squalor of honest men.

In those lines as elsewhere he illustrated his ability to remain in control of the ironies, rather than becoming, like Ambrose Bierce, their mere technician.

Before the unblinking blue-eyed gaze of Stephen Crane, the immense casual framework of society crumbled and disappeared. He simply did not believe that human actions were to be explained by processes of thought that led to moral decisions. For him that meaningful pattern of life had become obsolete with the passing of an agrarian Christian culture. The characters in his novels act from impulses starker than words. Their

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thoughts are pathetic rationalizations after the fact. When they talk, they seldom communicate ideas; rather, by uttering banalities, they make an indirect revelation of their anxieties. The self thrusts itself forward in uncontrolled gestures, produced under violent stress.

Crane, the meteor of the Nineties, did not hesitate as his elders were doing and did not cast about for a way of incorporating the divided state of society into his fiction. Neither was he concerned with the image of itself that society saw when it looked into the old-fashioned mirrors of other novelists. He was bent on exposing the nerves of society. From the beginning he abandoned the traditional narrative pattern with its linking of moral events and intellectual reflection. In its place he put a series of impressions linked by an emotional continuity. This precluded him from attempting long fictions in his youth—and, of course, youth was all he had. In 1900, after an incredible eight years during which he produced fourteen books—besides reporting the battles in Cuba and Greece, being shipwrecked in the Atlantic, and being ostracized in New York—Crane died of tuberculosis in Germany. He was twenty-nine years old.

Two years later, Frank Norris died in California at thirty-two, apparently of misdiagnosed appendicitis. Greatly unlike Crane in technique, but sharing his distrust of the old explanations, he had developed a highly subjective determinism as his mode of dealing with social reality. He had presented a world of class conflicts and of human conflicts with the natural environment as a huge drama in which, somehow, a unitary spirit was unfolding its design. Though his thinking was often confused, some of the episodes in his novels (for example, in *McTeague* an unlicensed dentist picnicking in the park on Sunday, and in *The Octopus* straying sheep thrown bleeding off the track by a rushing train) survive as brilliant symbols of the unrest of the Nineties.

In 1899 Norris was an editor employed by the promising new publishing firm of Frank Doubleday. In that capacity he read a manuscript called *Sister Carrie* that sent him rushing to Doubleday with a successful plea for its immediate acceptance. "Mark my words," he told another publisher at lunch, "the name of Frank Norris isn't going to stand in American literature anything like as high as the name of Theodore Dreiser."

With Crane, Dreiser shared the experience of having been forced by poverty to look at the undersurface of the world. With Norris, he had come to an essentially deterministic view of human existence. But Crane's gift for deft irony was missing from Dreiser's large and more stolid genius, and his deterministic ideas were derived from the multiple wounds of life instead of being the result of reading and research, as was the case with Norris. His fictive world was a solid and intensely familiar place, divided by well-known streets that were walked by immediately recognizable people. But the motives of those people—that is, the connections between what happened in this familiar world and why it happened—were new in American fiction. Carrie chose to use her sexual attractions as a means of rising in the world of moneyed men rather than to place her limited abilities on the unskilled labor market. According to the accepted code, that was sinful. But in what way, the novel asked, did the accepted code apply to the behavior of a young woman like Carrie in a commercial civilization?

THE Doubleday firm, once it realized the radical nature of the novel, attempted unsuccessfully (and over Norris's protests) to be released from its contract to publish *Sister Carrie*. It then published only in the minimal sense, avoiding publicity for the work and severely curtailing its distribution. Dreiser was blacklisted. Deeply shaken by the hostile reaction of the publishing world, he sank into a profound despair that brought him to the edge of suicide and kept him from attempting fiction again for ten years.

So, in 1910, Dreiser was in shattered silence, while Crane and Norris lay in their graves. All three were rockets that had soared and blazed and then had been all but forgotten. Meanwhile Americans had indulged in the greatest gush of historical romance in the history of fiction, as if convinced that the only function of literature in the new age was to act as a sedative and help them forget the shock of social responsibility. Howells, Twain, and James, like grandfathers who had outlived their descendants, sat in mournful state as the representatives of serious fiction.

In the second decade of the new century, however, a new generation of realistic writers began to come forward, and with them there reappeared almost the only survivor of the eclipse, Theodore Dreiser. The shadow had moved from the face of serious literature too late for others of his generation—not only Crane and Norris, but a number of lesser yet worthy talents such as Hamlin Garland and Henry Blake Fuller, who shared the fate of a premature literary death, if not, like Harold Frederic, of an early grave. Looking back after sixty years, one feels that a whole new literature, after struggling to be born, had perished in its infancy. It seems ironical that the so-called lost generation of the 1920s was destined to redeem the promises made thirty years before by the new novelists of the 1890s, a generation not only lost but condemned to extinction.

"Well, you're a pretty big woman yourself."

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The Epic of Gilgamesh

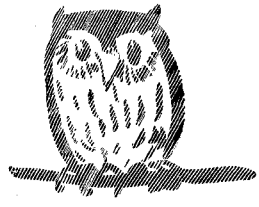
EDITOR'S NOTE: *Literary classics are classics because they have endured, because successive generations have found in them some human truth that does not turn stale with time. But because the human vantage point is continually shifting, each generation must necessarily interpret the classics afresh. With this issue, therefore, SR presents the first of a series of second looks at the classics by Kenneth Rexroth, author, critic, painter, and co-founder of the San Francisco Poetry Center. "I have tried," says Mr. Rexroth, "to provide a new bridge across the blockage of the ages." Subjects scheduled to be discussed during the next few weeks include "The Iliad," "The Odyssey," and "Beowulf."*

THE FIRST surviving work of fiction may well be the first in fact. *The Epic of Gilgamesh* dates from the beginnings of civilization in Mesopotamia. Gilgamesh was the fifth king of the Sumerian city of Uruk after the Great Flood. About 2500 B.C., under his rule, Uruk conquered the surrounding city-states and established something like a small nation. For 2,000 years Gilgamesh survived in the Near East as an epic hero. There are versions of his story in Hittite, Hurrian, Canaanite, Sumerian, and Assyrian, and the dim memory of his fame in the *Koran*. The most complete text comes from Assurbanipal's library, formed just before the destruction of Nineveh in the seventh century B. C. The story seems to have taken form almost 2,000 years before that. Considering the disparity of cultures and languages, the great stretch of time, and the means of reproduction and communication, the *Epic of Gilgamesh* is one of the most popular stories ever told.

Rightly so. It may be the first, but it is a highly developed fictional narrative. It is not a myth. Even to call it an epic requires a stretching of the definition. It is more like a novel of a modern, individualistic hero than it is like Homer's *Iliad*. It is a spiritual adventure, a story of self-realization, the discovery of the meaning of the personality, of a type that would never change down the 4,000-year history of human imagination. Its figures have the cogency of symbols that will never alter. It is modern because it is like a dream of a modern man.

As King of Uruk, Gilgamesh has too much power for the good of his community. He deflowers the virgins, consumes the young men in war, works the elders to death building the city walls. The people appeal to the gods, who make him a companion of clay, the wild man Enkidu, as a foil for his energy. Enkidu is tamed and brought to the city by a temple prostitute. As Gilgamesh comes in the night to claim the *droit du seigneur* from a new-wedded bride, Enkidu grapples with him and they fight a mighty battle. Enkidu at last is thrown; whereupon he and Gilgamesh embrace and swear eternal friendship. They set off for the land of cedars to bring back the great trees guarded by the fearful giant Humbaba. They are protected by the prayers of Gilgamesh's mother, the priestess-goddess Ninsun, watched over by Shamash, the sun god, and are aided by the storm winds to defeat Humbaba. When they return to Uruk in victory, the goddess Ishtar falls in love with Gilgamesh and offers herself to him. He rejects and insults her. She appeals to the gods for vengeance. Her father sends down the Bull of Heaven to destroy Gilgamesh. The companions kill the bull, cut out its heart, offer it to Shamash, the sun god, and Enkidu throws the thigh of the bull in the face of Ishtar. The gods in council decide that one of the two heroes must die, more for killing the Bull of Heaven and Humbaba and cutting the sacred cedars than for insulting Ishtar. They smite Enkidu with a fatal disease. Enkidu's death and Gilgamesh's lament over his body are the finest poetry of the whole story.

Gilgamesh sets off across the world in quest of immortality. Eventually he comes to Utnapishtim, the survivor of the Deluge, far away in the Western Ocean in the Garden of the Sun. Utnapishtim says that with the exception of himself the gods have kept immortal life for themselves and allotted death to man. He tells Gilgamesh the story of the Deluge, a narrative that has many points in common with the later tale of Noah. Then he demonstrates that Gilgamesh cannot hold off sleep, much less death. However, Utnapishtim shows him how to find an underwater plant that will restore youth. Gilgamesh dives down and gets the plant, but he loses it to a serpent on his way home.



At last he comes back to Uruk and realizes that the mighty walls, the temples and gardens that he had built are all the immortality he will ever know. And so he dies, and the citizens bury him with many offerings and mourn his death.

One reason why the *Epic of Gilgamesh* still has great power to move us is a poetic style that does not depend on elements like rhyme or meter but on rhetorical devices, parallelism and antithesis and the antiphonal organization of short and long phrases, all of which are translatable and are worked into emotive patterns in the originals with consummate skill. These are characteristics the *Epic of Gilgamesh* shares with much Near Eastern poetry, notably with the *Psalms*, *The Song of Songs*, the great canticles of the *Old Testament*, the Song of Deborah in the book of *Judges*.

This solemn style, like the words of some great ritual, is the direct embodiment of a vision and judgment of the human condition that is permanent and universal. The absurdity of life and death, heroic wistfulness, nostalgia for lost possibilities, melancholy of missed perfection, were as meaningful to the Sumerians 5,000 years ago as they are to us. We look at them today in museum cases—round heads, curly hair, immense eyes and noses, plump hands folded over plump chests, cloaks like leaves or feathers, and they look out at us, and we know that they knew that the love of comrades cannot prevail against the insult of death, that erotic women destroy men with impossible demands, that nothing endures, that the memory of heroic action lasts a little while and sometimes the walls of empire a little longer, that the meaning of life can be revealed but never explained, and that the realization of these truths constitutes the achievement of true personality. From the first narrative in the world's literature Gilgamesh emerges as the first conscious self. In the course of 4,000 years of fiction, self-consciousness will be achieved in many different and more elaborate ways but it will in fact and essence vary not at all.

Since the discovery of the Assyrian tablets in the last century there have been several English versions of the *Epic of Gilgamesh*. The best is the one by N. K. Sandars in the Penguin Classics. It is in natural English, devoid of false archaisms; all the known texts have been woven into the narrative with taste and skill, and the fifty pages of introduction are as helpful and informative as could be desired. —KENNETH REXROTH.

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How America Can Help Vietnam

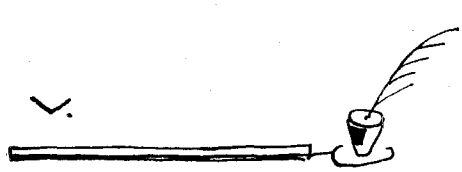
THE PROBLEM in Vietnam is clear enough. What is not so clear is whether American policy and action in Vietnam are meeting the problem or whether they may be creating a larger one.

The original problem in Vietnam is represented by an unremitting Communist campaign of terror, assassination, and brutality against the South Vietnamese people and government. The campaign has its origin in North Vietnam but many South Vietnamese are part of the undercover army, known as the Vietcong. What concerns the United States at least as much as the disorders in South Vietnam is the spread of Chinese Communist influence or dominion in Southeast Asia.

The reason it is not clear whether the United States knows how to meet the problem is that the more deeply the United States becomes militarily committed in South Vietnam, the greater its apparent difficulty in attracting the support of the people it is attempting to save. Popular demonstrations of a non-Communist nature against the United States are mounting. In private briefings U.S. officials concede that the large majority of South Vietnamese are opposed to the U.S. presence.

Inevitably, this raises the question of the legal or political basis for American military action in the area. When the United States went into Vietnam in 1955, it said it did so at the request of the Vietnamese government, then headed by President Ngo Dinh Diem. But that government has long since been violently overthrown. What makes the matter even more pointed and portentous is that, according to Frederick E. Nolting, Jr., former U.S. Ambassador to South Vietnam, the United States was directly engaged in the plot to subvert and overthrow the Diem regime. Whether that government was good or bad or in-between is irrelevant; if the United States was in fact engaged in subverting the Vietnam government—or any government, for that matter—then under the precedents existing in international law and expanded at the Nuremberg Trials, those American officials who were involved in the episode are guilty of murder. A situation raising parallel questions existed in Laos in 1960 and 1961 when the United States equipped and paid the salaries not only of the armed forces of the duly constituted and elected government but of the insurrectionist group that was pitted against it.

We have made it clear to ourselves that our presence in Vietnam is in our national interest. But we haven't made it clear to the Vietnamese that our presence there is in their national interest. If this failure should persist, then why are we any better than the French in Algeria or the British in India or the Portuguese in Angola? The whole thrust of the twentieth century is to keep the separate national interests in check and to substitute peacekeeping machinery for unilateral action, no matter how great the provocation or urgent the problem.



In any case, when the United States says today it is undertaking military action at the request of the South Vietnam government, it is not clear which government it is talking about, or whether any genuine government does in fact exist. The repeated changeovers in the Vietnam government indicate that the problem of stability is not represented solely by subversion from the North. One way or another, the principle of self-determination, at the core of historic U.S. foreign policy and traditions, does not now exist in Vietnam. The full implications of this fact may have a greater bearing on America's posture of world leadership than any military reversals in Vietnam.

The related question that has yet to be answered is: what lies beyond the bombings of North Vietnam? Let us assume that the bombings do not lead to a wider war. Let us also assume that they accomplish their announced purpose of destroying the military installations of North Vietnam and persuading the Hanoi government to cease its subversive activities against South Vietnam. This still leaves a large part of the problem. Most of the arms used by the guerillas and undercover fighters in South Vietnam do not come from Hanoi but from the United States. The arms are captured by the Vietcong or are turned over to it. And even if the Vietcong retires altogether, what about the large majority of the Vietnamese who by this time have become bitterly opposed to the United States and to any government that would be responsive to American will? How is stability to be defined?

It ought to be the first fixed rule of our foreign policy never to go into a country with guns for the purpose of creating stability unless we also have an idea about making a better life for the people. Nothing could be more naïve or ineffectual in the modern world than the notion that we can combat Communism without a fully formed ideology of our own, an ideology that doesn't speak of freedom in abstract terms but relates it concretely to a specific program for fighting hunger, disease, indignity, and joblessness.

The United States did and does have an economic program in Vietnam and Laos but that program lacks grandeur. It is good but not good enough. It doesn't begin to compare in scope or depth with the military program. It doesn't sing out. It is the old story of ready dollars for bombs but reluctant dollars for a better world. In any event, the big and bulging fact about Vietnam is that our policy there has not worked. Instead of recognizing that there may have been something inherently wrong

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with the policy to begin with, we have allowed our exasperation and frustration to push us even further down an impassable road. But policy-by-exasperation is no substitute for vision.

ANOTHER question that has yet to be clarified concerns SEATO. Why has the Southeast Asia Treaty Organization been absent from South Vietnam? In taking leadership in the formation of SEATO, the United States said its purpose was to create a collective military mechanism for underwriting the security of that area. A threat to the security of that area now exists. The United States has said it exists. Where, then, is SEATO? Have the other governments decided that the central problem in Vietnam cannot be met by military means? Or is the operation of SEATO so amorphous that there is no way of knowing in advance what the circumstances are that would produce joint decisions and joint action?

More important still: The United States has said that the world's best hope for peace lies in the United Nations. The past four U.S. Presidents have all gone before the United Nations to proclaim American support for the objectives of the United Nations and to do everything possible to promote the development of the U.N. into an agency with the effective powers of law. How, then, can we reasonably go outside the United Nations if Vietnam constitutes a threat to the peace?

True, one reason it may be difficult for the United Nations to act effectively in Vietnam is that all the parties involved in the conflict do not belong to the United Nations. Even so, U Thant, Secretary-General of the United Nations, has proposed a way of starting negotiations looking to a possible solution. He has done so because the military actions in Vietnam could erupt into a world war in which the full destructive power of nuclear weapons would come into play. But the United States has not accepted the recommendation and good offices of the U.N. Secretary-General. What would the United States say if another nation acted in this manner?

In 1956 President Eisenhower condemned the military action of the French and British in Suez. He didn't doubt that French and British interests were being jeopardized by Egypt, but he believed that the proper way to pursue such questions was through the machinery established for that purpose. And even if the machinery was inadequate, the interests of world peace came first. He said that the biggest need of our time was for the development of principles of world law. And he said that the United States couldn't maintain a double standard, invoking world law against its foes and bypassing it for its friends. Appropriately, the United States turned to the United Nations to eliminate the threat to the peace in Suez.

The question, therefore, emerging from Vietnam today is whether the United States has a double standard by which it judges others and exempts itself. Do we support the principle of world law through the United Nations in all cases except those in which we feel it is to our national advantage to do otherwise?

We say again, as we said in this space two weeks ago, that the choice in Vietnam is not between total victory and total withdrawal. It is late but not too late to do the things that might yet serve the purposes of stability in the area. First, we can welcome the good offices of the United Nations in exploring the possibilities for effective negotiation or settlement. Second, we can call upon the United Nations to concern itself with the general threat to regional and world peace represented by terrorist actions in South Vietnam. Third, we could propose that the United Nations proceed immediately with the Lower Mekong River Valley Development Project recommended eight years ago by the United Nations Economic Commission for Asia.

The Lower Mekong affects the lives and well-being not just of the Vietnamese but of many millions of people in Laos, Thailand, and Cambodia. The project would make possible a second crop in vast areas that now have only one crop because of the dry season. It would generate hydroelectric power for the entire basin. Most important of all, it could shift the focus of attention to the constructive possibilities of joint action in the common good. And it offers the United States an outlet for those things we know how to do infinitely better than superimposing a military presence. We could help develop the natural resources of the area in a way that would give the people something to excite their imagination and enlist their passions in the making of a finer tomorrow.

THESE things are vital—not just because it is necessary to bring peace and purpose to a pockmarked land but because it is high time that American actions in Vietnam came into harmony with American traditions.

In a totalitarian society, the government demands that its citizens take pride in their nation whether it deserves it or not. The uniqueness of a free society is that the citizens have it within their means to shape the kind of nation in which honest pride is possible. So far, there is little warrant for pride in Vietnam. But a combination of objective thinking and moral imagination might yet save Vietnam and provide a tonic for both the national pride and the national conscience. —N.C.

As It Happens

This time of year a man counts his deductions among his blessings.

The Detroit Automobile Manufacturer's Association warns motorists who break down in the middle of superhighways not to get out on the road. Stay inside and pray.

Cocktail conversation: "Is he a long form or a short form?"

The cost of the new Paris gowns explains why France can afford to go on the gold standard.

Vietnam is like marriage. It was easy to get in, it's hard to get out.

A chemical journal foresees pills to increase potency. Better things for better living through chemistry.

French travel agencies are quietly clarifying De Gaulle's statement that he doesn't want Americans in Europe. They emphasize that he didn't mean American tourists.

The Ford Motor Company says youngsters eighteen to twenty-four are the backbone of the used car industry. Also the auto wrecking industry.

These days, one man's bread is another man's Metrecal.

Jack Lemmon's *How to Murder Your Wife* is a hit. Movies with a message *can* succeed.

Here's how President Johnson can further economize. Inform our embassies *before* taking anti-Communist actions. They'll have time to board the windows.
—FRED SPARKS.

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LETTERS TO THE EDITOR

Dirty Fight

CONGRATULATIONS on your article "The Poison Air Around Us" [*SR*, Feb. 27]. Donald E. Carr gives us laymen an exceptionally readable analysis of a grave problem too generally ignored by the public and too often avoided by public officials. I look forward to his coming book, *The Breath of Life*.

But I have one criticism of this article: an error of omission, I think, that should have been covered in at least a footnote.

Who is the spokesman for the ordinary citizen, for man walking the sidewalks of a big city, who is not very cognizant of the lethal aspects of fumes blasting his face by diesel buses but who just can't stand the stink?

I submit that the anti-air-pollution program might be accelerated if it would show that the daily stink could be eliminated, instead of simply decrying the occasional periods of smarting eyes.

HOWARD K. HAYS.

Ambler, Pa.

The Truth About *Lolita*

AS ONE who sat through the long two days of the American Library Association's conference on intellectual freedom in January, I read David Dempsey's article [*SR*, Feb. 27] with great interest. It was, in all save one small instance, an excellent job of reporting.

I must insist that I do not "insist" that "*Lolita* really is a dangerous book." Mr. Dempsey's talent for compression has left me appearing more certain than any but fools should be about the dangers of books and reading.

What actually happened was that Mr. Dempsey was sitting with me at lunch while I was embroiled in an argument with a school librarian who thought that *Lolita* was too dangerous a book to place on her high-school shelves. I disagreed with her position and during our debate offered some such remark as: "If *Lolita* is a dangerous book for anyone, it surely is much more so for middle-aged men than for teen-agers." Perhaps I should add here that the middle-aged men I have in mind are those with latent Humbertian tendencies.

May I place on record my opinion that *Lolita* is a brilliant novel which should be in every public and high school library.

ERIC MOON,
Editor,
Library Journal.

New York, N.Y.

Candor on Vietnam

YOUR EDITORIAL "Vietnam and the American Conscience" [*SR*, Feb. 27] was splendid. N.C. exploded the popular myth about our righteous intentions, revealed the well-kept secret that we lack the support of the great majority of the Vietnamese people, and challenged the opinion that our continued intervention serves our best interests. He struck at the heart of the matter both by exposing the extent of our misinformation and by displaying the nonsense behind our pious assumption that the alternatives are either victory or defeat.

GILES B. GUNN.

Chicago, Ill.

More Bagelology

WHAT HAS HAPPENED to the Great Bagel Controversy? Suddenly it dropped out of sight from your letters page. I assure you that I, and thousands of readers like me, have not made up our minds about this historical question. More, please.

GEORGE DRUMMOND.

New York, N.Y.

EDITOR'S NOTE: *The editors had supposed that the controversy had exhausted itself. But enough readers have echoed Mr. Drummond's plea to warrant the publication of at least two recent communications on the subject.*

THE CURRENT BUILD-UP in the bagel controversy is clearly an attempt by Israel to obscure her real aim: to place a bagel in orbit around the earth. This is part of a larger campaign to encourage the use of bagels as food for space travelers, as they are already on El Al Airlines.

This information is being dispatched immediately via Aer Lingus to Shannon and Dublin Castle, with a plea for a crash program to get a shillelagh into orbit before the bagel goes up.

WILLIAM B. GALLAGHER, M.D.

La Crosse, Wis.

I FEEL THAT Henry Hewes's review of *Tiny Alice* [*SR* Jan. 16] and the subsequent letter to the editor by Dr. Lipton [Feb. 20] overlooked a major area of derivation. The clue to this area is Albee's insistence in carrying through to the point where the play was actually written. I refer to the influence of the Bagel Curse on not only the inception of the original concept (possibly of prenatal origin) but also upon the symbolic implications of physically transferring this script into the medium of the theater. This is a literal and terrifying representation of words through action or action through words—depending upon the school.

With all due respect to Messrs. Sutton, Pepper, Connors, *et al.*, the bagel was a symbolic representation long before it became a gastronomical indecency. The Bagel Curse, referred to fleetingly in the *Rig-Veda*, has recently been identified (from fragments of the Touli Sap Scrolls) by Professor Lheel of the University of Vhee in Cambodia as: "A lox upon thee." During the Kmer era the letter L gradually disappeared from the language to be replaced by P because of an influx of tribes from the north. This transition period is well documented in what are now known as the LP records.

Interestingly enough, the Kmer word for bagel was id, which, in Kmer, was a mother symbol. Dr. Lheel surmises that a disturbed Kmer son, revolted, perhaps, by the compulsion of returning to his mother's womb, constructed an id symbol from Kmer dough in the form of a ring. A ring, by the way, is a representation of what is, in psychoanalytical parlance, the maternal nimbus.

This evolution (and degradation) of the Bagel Legend from Vedic deity (Bagel), to curse, to physical incarnation of id in dough or, more correctly, dough in id must be the underlying theme of *Tiny Alice*. There is no doubt that Julian (and Dr. Lheel concurs unreservedly in this) personifies the Bagel Legend from its auspicious beginning as a God figure to its ignominious end as a tired tire.

WILLIAM B. WRIGHT.

La Jolla, Calif.

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48 Story Jubilee, edited by Whit and Hallie Burnett

48 The Edge, by Shirley Mezvinsky

EVER since the publication of his first novel, *The Naked and the Dead*, in 1948, Norman Mailer has been a figure of importance on the American literary scene. The novel had a strong impact when it was published and has lasted well; in spite of its indebtedness to Dos Passos and Hemingway and in spite of some clumsiness, it stands as the best American novel about World War II and as the most remarkable exhibition in recent times of the naturalistic technique. Since its appearance, however, Mailer's work has received rather more condemnation than approval. *The Barbary Shore* was generally regarded as an interesting and—because Mailer was not content to repeat himself—an honorable failure, but a failure. Parts of *The Deer Park* were greatly admired, but as a whole it was not a success. And since that novel was published, nearly ten years ago, we have had only collections of odds and ends, of which *Advertisements for Myself* (SR, Nov. 7, 1959) was the most notable.

However, spotty as his career has been, Mailer's name is almost always mentioned when there is talk about American literature since the war. Some people will say that this is because of his gift for getting his name before the public in nonliterary as well as literary contexts, and it is true that he has made more headlines than most of his contemporaries. But, on the other hand, he continues to be taken seriously by persons whose judgments have to be respected—for instance, Diana Trilling, who wrote an essay about him in *The Living Present*. Mailer's new novel—*An American Dream* (Dial, $4.95)—has stirred up talk during its appearance as a serial in *Esquire*, and one can predict that quantities of words are going to be spent on it in the weeks to come.

This, it should be pointed out, is not the big novel that, in *Advertisements for Myself*, Mailer announced he was writing. It seems, on the contrary, to be a book that he conceived and executed on the spur of the moment. At the end he dates it, "September 1963-October 1964." The jacket indicates that serial publication had begun in *Esquire* before the book was finished: "Mailer undertook to write *An American Dream* under the same conditions of serial deadline that Conrad, Dickens and Dostoevsky met in their day." (That, I think, is the extent of the resemblance between this work and the work of the aforementioned authors.)

The only way to suggest the quality of the novel is to summarize it at some length. This is how it begins: "I met Jack Kennedy in November, 1946. We were both war heroes, and both of us had just been elected to Congress. We went out one night on a double date and it turned out to be a fair evening for me. I seduced a girl who would have been bored by a diamond as big as the Ritz." The narrator is named Stephen Richard Rojack, and the girl is called Deborah Caughlin Mangaravidi Kelly. President Kennedy does not play much of a part in the novel, though he is mentioned later, but the girl does, and so does the business of being a war hero. Rojack quickly goes on to tell how he killed four Germans in Italy, an occurrence that left an enduring mark on his psyche.

Rojack, we learn, was graduated from Harvard *summa cum laude*, became a hero, went to Congress. Deciding he was not made for politics, he committed political suicide by supporting Henry Wallace in 1948. After that he became "a professor of existential psychology" at a university in New York City, wrote a book, and achieved success on a television program. He married Deborah seven years after he seduced her, but, at the time the novel begins, they are separated.

The novel, according to the jacket, covers a period of thirty-two hours. At the outset Rojack, suffering from what is no doubt existential nausea, contemplates suicide, but instead of killing himself, he goes to see his wife, whom he strangles. (This is the cliff-hanging climax of the first installment.) After making love, in a rather eccentric fashion, described in detail, to his wife's maid, he throws his wife's body out the window onto the East River Drive. He makes love to the maid again, though rather hurriedly this time, and descends to the street, where he is taken in charge by the police. His story, of course, is that his wife jumped.

Released by the police because of some mysterious influence, Rojack immediately goes to a joint to see a singer named Cherry, who, along with some gangsters, was involved in the traffic jam that took place when Deborah's body hit the pavement. After defying her former lover, a prizefighter, he takes her to her apartment on the East Side and, one may be sure, makes love to her.

The next day, after losing both his television job and his teaching job, he keeps an appointment with the police. Although the evidence against him seems strong, he is again released. He returns to Cherry's bed, and in due season he hears her story. She was at one time the mistress of a mysterious millionaire with

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underground connections, who turns out to be none other than Barney Kelly, father of Rojack's late wife. More recently she has been the mistress of a Negro singer, Shago Martin, who comes to pay a call and is thrown downstairs by Rojack.

Rojack has one more appointment, with his father-in-law, Kelly. He sees Deirdre, Deborah's daughter, presumably by her first husband, a child of whom he is fond. While he is talking with Kelly, the phone rings. "It was Jack," Kelly says. "He said to send you his regards and commiserations." After a conversation in which it appears that the situation may have international implications, Kelly reveals that Deirdre is in fact his daughter. (The novel would obviously be incomplete without a touch of incest.) There is another business of near-suicide, after which we have a report of the murder of Shago Martin, and then Rojack arrives at Cherry's apartment just in time to hear her dying words.

I hope it is clear that not for a moment can the novel be taken seriously as a portrayal of life in America—or anywhere else. This is the make-believe world of Ian Fleming and Mickey Spillane. However, Mailer has a streak of pretentiousness that keeps the book from being the good dirty fun that Fleming's books, if not Spillane's, often are.

I should like to believe that the novel is a hoax, and perhaps to some extent it is. Look at the title. What do Americans dream about? Sex and violence—as television producers and magazine publishers well know. So here, it may be argued, we have sex and violence reduced *ad absurdum* if not *ad nauseam*. In other words, the book may be a satire, an expression of moral indignation.

What I see as the great obstacle to the acceptance of this theory is the fact that in other works Mailer has spoken in favor of sex, in all forms and in as great a quantity as possible. He also has sometimes seemed to regard violence as quite a good thing. Mrs. Trilling quotes him as having said that a murder might redeem the murderer: ". . . in the act of killing, in this terribly private moment, the brute feels a moment of tenderness, for the first time perhaps in all his experience. What has happened is that the killer is becoming a little more possible, a little bit more ready to love someone." I cannot see that the assorted murders in *An American Dream* have this redemptive quality, although perhaps that is what Mailer meant to convey.

But if one rejects the theory that the novel is a hoax, one faces a distressing alternative. If one believes that Mailer intended *An American Dream* to be taken seriously, one has to conclude that he has gone to pieces as a writer. The least one can say for the earlier novels is that he tried hard, and in *Advertisements for Myself* he expressed the highest ambitions for his future work. *An American Dream*, however, seems to be something that he dashed off in spare moments. He accepted the challenge of *Esquire* and produced his monthly installments, ending each in the tradition of *The Perils of Pauline*. If the book is not a joke, a bad joke, it is something worse.

The absurdity of the book is not limited to the plot. Stephen Richard Rojack is a kind of superman, not only a high-powered intellectual but also a handy man in a fight. Mailer identifies himself with Rojack so closely that the poor professor is allowed to have no reality. We don't believe in him as a Congressman or as a professor or even as a lover; he exists simply as a projection of Norman Mailer's fantasies about himself. He is Mailer, as Mailer would like to be. The other characters are but dummies for Mailer-Rojack to manipulate.

The writing is the sloppiest Mailer has ever done. Here is a passage to suggest a tense moment: "I didn't realize until I reached the street that I had been holding my breath. My uneasiness was almost tangible now; I could feel some sullen air of calm, exactly that torporous calm which comes before a hurricane. It was nearly dark outside. I would be late, but I had to walk to the precinct, I had the conviction that if I entered a taxi there would be an accident." (Rojack is given to premonitions of this sort.) Here is a tender passage: "Once, in a rainstorm, I witnessed the creation of a rivulet. The water had come down, the stream had begun in a hollow of earth the size of a leaf. Then it filled and began to flow. The rivulet rolled down the hill between some stalks of grass and weed, it moved in spurts, down the fall of a ledge, down to a brook. It did not know it was not a river. That was how the tears went down Cherry's face." There are also some fancy passages about smell, Mailer having, it appears, a remarkable nose.

In the essay to which I have alluded, Mrs. Trilling wrote: "Where do we, where shall we, where can we derive our moral sanctions: from a failing tradition or from the wild, free impulses of our racial infancy, from the ego or the id? This is the ultimate pressing question of our time, separating our historical period from any that came before it. And because Mailer not only knows the full force of the question but passionately devotes himself to its answer, he transcends the follies and excesses which attend Hipsterism and claims his place in the forefront of modern writers." She also wrote: "Intense as his literary dedication unquestionably is, his religious mission is now infinitely more compelling. Just as he writes in order to preach the word of God, he acts in order to attain to God, by whatever thorny path. And when he invites us to follow his example he literally means us to join a religious crusade."

I wonder what Mrs. Trilling makes of *An American Dream*. It is possible, I suppose, to regard it as a momentary lapse and to believe that Mailer will go on to do work that will justify and even enhance his reputation. But it seems to me to represent such a failure of critical judgment that I cannot lightly dismiss it. It makes me wonder how much longer Mailer will hold "his place in the forefront of modern writers."

—Granville Hicks.

"Miss Hoyt, you're the sixty-third secretary I've had who's quit to get married!"

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European Literary Scene

Paris critics, facing the parallel openings of Henri de Montherlant's *Civil War* and Max Frisch's *Andorra,* insisted on viewing the plays as the "confrontation of the week," since both treat of republics in turmoil. Gilles Sandier of *Arts,* who coined this phrase, is typical of the younger generation of critics who view Montherlant as old hat: "He puts to his lips the trumpet of Lucan. Here we have two great rhetoricians paired off. Could it be that Montherlant is committed only to epic theater? He has tipped us off: 'Brecht? Don't know him.' M. de Montherlant is not very curious. Romans are enough for him, with a few Spaniards thrown in."

All this is very hard on one of the greatest traditionalist playwrights of France. Whoever would expect Montherlant, great-grandson of the Count of Riancey, one of the leaders of the legitimist party in the nineteenth century, to be, like Brecht, writing theater for the new homogenized society? Since 1929 he has been writing old-line plays—sometimes called dissertation-theater—and, sure enough, *Civil War* is so classical that it observes the so-called twenty-four-hour unity of Aristotle and even has two choruses, albeit tape-recorded. Out of Suetonius, Lucan, Plutarch, and Cicero comes this wordy condemnation of the internecine warfare that split Rome between Caesar and Pompey. The action, or rather inaction, takes place in Pompey's camp a few months before the Battle of Pharsalia. It is all crowded onto the small stage of the Théâtre de l'Oeuvre, whose walls echo Diderot and Valéry.

Pompey is a typical Montherlant hero, vacillating between decision and indecision. Montherlant is obviously fond of him, as he was of his earlier somewhat dislikable heroes: cruel Ferrante in *La reine morte,* the weary Alvaro in the *Maître de Santiago,* and even his *Malatesta.* Here again Montherlant is preoccupied with the alternatives of action or renunciation. The unsure Pompey is balanced by Cato (played by the veteran Pierre Fresnay), haughty, sure of himself, aphoristically wise, and impatient with the incompetents surrounding him. "The only honest man in a dishonest crowd, the only clairvoyant among the blind, what a frightful burden." Reviewers accept the play as typical of this playwright: rhetoric over action, cynicism over idealism, doubt over conviction, history over life, and maxims over truth: "Today traitors are seen as saviors of their country and saviors as traitors," "a dictatorship is as good as the man himself is good," "the youth of today is going straightway to pot," and so on. The critics are agreed that this "political" play does not come up to the tradition of Shakespeare and Corneille. Still Jacques Lemarchand in *Figaro littéraire* finds in it marmoreal qualities of density, firmness, and polish.

The Theater of the Commune of Aubervilliers, one of the liveliest new suburban playhouses in the Ile de France, challenges its venerable rival with Max Frisch's *Andorra,* written in 1961 and picturing a guilt-ridden, post-Hitlerian world. A mythical little country (Austria, Switzerland?) ambiguously named Andorra borders a colossal state, militaristic and anti-Semitic. Although there are no Jews in Andorra, the people have been exposed to all the racist clichés. The schoolmaster, having fathered an illegitimate child, pretends that his son was a Jewish waif rescued from the Blacks (Nazis). The citizenry, caught in the gangrene of racism, turn on the waif, decide to deliver him up like a propitiatory goat. On learning his true identity and race, the young victim is all the more angered. Out of courage and disgust, he elects to go and share the fate reserved for Jewish hostages. The revival of this well-made play is applauded widely, as is the decision of the director to present such a reliable commodity as a Frisch play, especially since Paris has seen of Frisch only *Biedermann.* The timing is also opportune in view of the imminent application of the statute of limitations to Nazi war crimes. I cannot refrain from quoting here the American critic George Wellwarth's judicious comment on this play: "Many of the speeches put into the Andorran townspeople's mouths read like parodies of Viennese talk. If the leading citizens can speak like this after the event—and they do—then there is ample reason to look upon *Andorra* as Frisch's most complete expression of despair in the potential of human nature."

The death of T. S. Eliot was followed, naturally enough, by a spate of articles in the Continental papers placing the poet in particular national perspectives. The French were quick to note that Eliot owed much to Racine, Baudelaire, Rimbaud, and Valéry ("the most completely lucid about what he was doing"), and the Italians recalled his obvious love of the *dolce stile nuovo* poets and Dante, instilled in him by Pound. If one believed all the claims of influence made in the various countries, one would agree with Arnold Bennett that Eliot was more European than the Europeans and kept nothing from his native America. Whatever Eliot brought with him from the States, it is incontestable that he died, like his favorites Vergil and Dante, a spokesman of occidental culture. Writes Montgomery Belgion in *Arts*: "Eliot is not only a perfect English poet. He is at the same time a poet whose voice has become the voice of Europe, Europe in the heart of its past." It is only natural that a poet who declared himself "royalist in politics, classic in literature, and Anglo-Catholic in religion" should have roots deeply embedded in the soil of Continental Europe.

And yet Europe can never completely forget that Eliot's origins were in our own West. For his passing made some Europeans think of the death not long before of another American. In *Fiera litteraria,* Pietro Spinucci concludes a long appreciation of Eliot and his political orientation: "It is without malice and merely to underline certain bizarre coincidences in human affairs that we note the fact that a few years back Eliot had bestowed upon him the title of honorary sheriff of Dallas, Texas."

The Academy of Sciences in the USSR is publishing at Leningrad the complete correspondence of Ivan Turgenev, including letters now brought to light for the first time. Several of these deal with that happy period of his life after he had been discovered by Mérimée and Flaubert and had become so at home in France that Henry James devoted an essay to him in the former's survey of French novelists. A few are addressed not to the great tragic love of his life, the married Pauline Viardot, but to the fickle Valentine Delessert. Having observed France sign an armistice with Prussia on 28 January 1871, Turgenev watched with dismay as the populace of Paris moved to insurrection. It was, he said, a dubious gesture at best and one that made him fearful. On 28 March the Commune set up the red flag and instituted a Terror which was to last until the end of May, when it petered out like the earlier Decembrist Rebellion in St. Petersburg. In London (where the Viardots had found haven) Turgenev fretted over this "red terror" and wrote to Valentine from Portland Place on 17 April:

> Chère Madame,
>
> I should prefer to hope that this letter will not find you in Paris. On the other hand, I should so much like to have news of you. In this uncertainty I am writing you. It is frightful to me to think of you there in your normally peaceful Passy, much more subjected

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to bombardment and all sorts of horrors than during the siege of Paris by the Prussians. I have no need to tell you everything that has been running through my mind since these latest developments. Is this really the world that we have known, and in which we have lived, now going to ruin? I am returning from a two-month trip which I took to Russia and am staying here until toward the end of July. If this note arrives safely in your hands, let me know by a few lines in your own writing. Where and when shall we see each other again? I intended to pass through Paris on coming back from Russia. But now is there even a Paris? . . .

Was France to go up in *Smoke*, the book-title by which he had characterized his native Russia four years earlier? No, Paris would soon survive its second Terror, and Turgenev would come back there to find his final resting place on the estate of his beloved Pauline Viardot, at Bougival.

Once bitten, not always twice shy. Having last month miscalculated the age at which Racine married, for which I was taken to task by colleagues in several parts of the country, I should logically shy away from this worthy dramatist for a while. (I can only paraphrase the English satirist, "May my sins be scarlet, but my columns be read.") However, I am fascinated and a bit mystified by the new type of literary scholarship mentioned in my last one [*SR*, Feb. 13] and which is represented in France by Arnaud Chaffanjon, author of both *Racine et sa descendance* and *Mme de Sévigné et sa descendance.* These lengthy genealogical researches can come to results either important or trivial. They tell us that naval officers and commanders of the Legion of Honor share their distinguished ancestor Racine with mechanics, bartenders, and a postmistress. In the most recent generation there are anomalies: a young army recruit from Ferté-Milon who did not even know of the playwright. Then there is the other Jean Racine, a burglar arrested in the third arrondissement.

Racine's descendants have spread the world over, to the Cameroons, Uruguay, Tchad, and even to that ultima Thule, New York City, where one Daniel Seth Caplin was born on 10 October 1964. Thought I'd check up, just to be sure. True enough, Baby Daniel lives in Flushing. The dynasty thrives in this newest addition—chubby, dimpled, black-eyed, but no teeth yet of course. Little Daniel's mother, a de Bourgeaud from Montpellier, asked me why one would take the pains to write a book like Chaffanjon's and who would be interested in purchasing it. Just before hanging up, I heard a perfect Alexandrine gurgle in the background. —Robert J. Clements.

LETTERS TO THE Book Review Editor

News to Kool

In *SR* Nov. 28, 1964, the ownership of Yoknapatawpha County is given to William Faulkner—see ad page five. However, Granville Hicks gives Yoknapatawpha County to John O'Hara on page twenty-one—last graf, first column.

Hogan Smith,
News Division,
Kool Radio Television, Inc.
Phoenix, Ariz.

Editor's note: *Mr. Hicks wrote: "Some of the stories in the present volume are . . . located in Gibbsville, O'Hara's Yoknapatawpha County."*

Creative Quote

In all fairness to me and to your very ethical and competent reporter Haskel Frankel, whose article "Young Man with His Own Horn" about me appeared in *SR* Feb. 27, I think we should clear up the very mistaken impression that Richard Kluger, editor of the *New York Herald Tribune's Book Week*, gives when he said the following to Frankel, regarding my use of his quote about me—"Most Unusual Creative Writer in America":

> Mr. Kluger said: "Yes, he [Drought] is the most unusual creative writer in America. No one else I know of is so convinced that his own talent is titanic and is so insistent that it be hailed as such overnight. In the absence of unanimity on his stature Mr. Drought is energetically proclaiming it himself. I find him no more or less objectionable than all the other hard-sell hawkers in America."

Mr. Kluger, perhaps, does not remember his opinions at the time that gave rise to the quote I attributed to him, so I will refresh his memory. In a *Book Week News* booklet, written by Kluger and dated Aug. 12, he alerted bookstore owners with the following information concerning the upcoming issue of his *New York Herald Tribune Book Week.*

> In fiction, James Frakes, professor of English at Lehigh, does an intriguing piece on one of the most unusual young creative writers in America—one James Drought, who, spurned by every publisher he took his work to (despite their admiration for its energy and inventiveness), decided to start his own publishing firm, Skylight Press, to print his books. We gave his first book, *The Secret*, its first review anywhere in the very first issue of *Book Week*. Drought says it was instrumental in getting him going, since our reviewer confirmed the author's own suspicion that he is indeed a talented man. Now come his third and fourth books, *Memories of a Humble Man* and *The Gypsy Moths* (both Skylight) but now Drought has a lucrative contract for paperback reprints in his back pocket and has proven that a man with enough talent, courage and ego is not to be denied.

Since the statements above were signed by Kluger's signature in script, we assumed it would be all right to attribute the opinion to him.

James Drought.
Norwalk, Conn.

I see no real conflict between what I wrote in the *Book Week* newsletter last August and the statement I gave Mr. Frankel. The quote in *SR* does not deny that Drought has talent, but it is not his talent that I think makes him "*one* of the most unusual creative writers in America" (note how Drought's ad handily dropped the qualifying phrase "one of")—it is his courage and ego, as I think Mr. Frankel's good article makes clear. I meant the accolade "most unusual" quite literally; Drought used it in his ad to imply I meant "most talented" when my full statement said no such thing. Our newsletter merely reports on what our reviewers say, not what I think of the books under review. . . . I, too, had a novel published last year; I wish I had been clever enough to nominate myself for the Pulitzer Prize and then send telegrams to book editors all over the country saying I am up for consideration.

Richard Kluger,
Editor, *Book Week.*
New York, N.Y.

Mr. Drought is perhaps overconfident about his literary prowess, but his criticism of publishers and publishing houses rings true. May they heed his criticism, and begin to give more young writers their chance in the literary world.

Philip A. Gilliam.
Gilliam, Mo.

"Rebellious, Dynamic, Overpowering, Articulate, Creative, a Modern Thoreau." Why not blow his horn?

And while it is not likely that James Drought will soon run out of breath, just in case, I'd like to blow a hearty blast in his favor.

Lindy DuMolin.
West Chicago, Ill.

Hooray for a man who would rather fight than quit—Drought's experience is a significant contribution in today's battle of the individual *vs.* red tape; just knowing about it makes me feel better. *SR* deserves credit for this type of feature—let's hear more about Drought and others of like character.

George Tinnes.
Mt. Prospect, Ill.

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City Room Sagas

JUST how much autobiography lurks in Richard Lockridge's *The Empty Day* (Lippincott, $5.95) is no particular business of yours or mine, but almost any old newspaperman—certainly one who started on a small-town paper—will find some of *his* autobiography in it.

How, indeed, could he not?

The Empty Day, a quietly fine novel recently published by J. B. Lippincott, is, to be sure, considerably more than a chronicle of newspaper life. It is that rarity in contemporary fiction, a study in personal and professional obligation and what, for better and worse, it may lead to, for oneself and for others. Can Martin Brent, the protagonist of *The Empty Day*, call himself a success or a failure as he looks back across a career that began in a Midwest town and wound up in New York?

More failure than success, I suspect Mr. Lockridge wants us to conclude, because somewhere along the way—as Martin Brent can see in retrospect—he did miss something that would have made his life richer and deeper than it was.

Still, I am not entirely sure about the degree to which Mr. Lockridge would have us believe this; and just possibly that uncertainty represents one of the subtler aspects in this his first "serious" novel as distinguished from the mystery tales written in collaboration with his late wife, Frances Lockridge. The kind of newspaperman Richard Lockridge was knows that most people are not all of a piece. Martin Brent, he seems to be saying, was what he was, by temperament and training, and let there be no easy judgments passed upon him.

The perceptive layman will read *The Empty Day* with pleasure, I should think. Old newspapermen (and I trust I don't have to emphasize that this is a generic term including newspaperwomen as well) will read it with a special, a nostalgic appreciation. Most of us, I venture to guess, were introduced to our craft in the journalistic minor leagues, if we were lucky, and so we are right there with young Martin on his first day on a little afternoon paper called the *Record*.

It is early in the morning when he arrives there to go to work:

> There were two men in the city room, sitting at a semicircular table in the center of the room and cutting up newspapers with shears. One of the men was gray-haired, and his hair needed cutting. The other was very heavy; a softly heavy man. Neither of them looked up when Marty, after fumbling for a few moments, found the latch and opened the gate and went into the city room. He went inside and stood uneasily. . . . Marty stood inside the railing for some minutes and men began to brush past him. Finally one of them stopped and said, "Want something, son?"

Neither of them looked up . . . Uneasily . . . Want something, son?

There it is, that initial sense of utter aloneness and bewilderment. What newspaperman, remembering his first day in a city room, can ever forget it? Here, all around him, were the veterans, the old pros. Here was he, a neophyte and quite possibly an incompetent one destined to go no farther.

Mr. Lockridge's Martin Brent clearly is destined to go farther, much farther, so that when he lands in New York on the *Chronicle* (for which read the *Sun*) he is an established newspaper craftsman, much as Mr. Lockridge was when, straight from that great training ground, the Kansas City *Star*, he came to Manhattan equipped for big-time work and ready to handle with notable speed and skill stories of the magnitude of the Hall-Mills and Snyder-Gray murder trials.

NOT so very many of us who came into the New York newspaper world in the 1920s can have been remotely as gifted and well prepared as Brent-Lockridge. For instance, a scared, green freshman straight from the Montana Rockies can still awaken in an icy sweat, having just recalled in a nightmare his first day in the city room of the old New York *Evening Post*, then a blue-stocking afternoon daily published by Cyrus H. K. Curtis. (It sold for *five* cents when its competitors were available for two and three cents.) The city editor, "Pop" Byers, pointed to a desk in a far corner, and said nothing to the newest, rawest cub on the premises. No one said anything at all to him. The day wore on. The cub tried to look preoccupied as he read the morning and afternoon papers and studied a street map of New York, appalled at the thought that he might be sent out on a story while he was still so ignorant of the city, and at the same time dismayed that he had been asked to do nothing whatever.

At 5 P.M., as the newspaper day ended, he could have sworn that his New York newspaper life was over before it started. Happily for him, it was not. Across the city room came a tall, red-headed reporter, Courtenay "Brick" Terrett, who stared at him in silence for a moment.

Said Courtenay Terrett, a genuine star on the rewrite bank and any kind of outside assignment: "Relax. It happens to everybody." With those five words, Terrett became a hero. On the same staff other heroes subsequently were newspapermen of the caliber of Milton Mackaye, Barney Darnton, F. Raymond Daniell. What more could a beginner ask than to sit in the same room with them?

The beginner in this particular case—myself—never was to come within light years of any of them in talent or achievement. But in a mere matter of days I somehow felt that I belonged, disinclined though Cyrus H. K. Curtis was to spoil his employees with anything appreciably more extravagant than a sub-subsistence salary. And, belonging, I sensed that this was my paper, too, and that no effort I could make on its behalf was too great.

Does anyone outside the newspaper world truly understand that special kind of devotion? Or grasp how, once engaged on a story, no real reporter can dream of letting it go until he has seen it through? I doubt it. Newspaper wives have failed to be aware of this ("Who cares who killed some tin horn gambler in an East Side alley?"), and many a newspaperman's marriage has foundered accordingly.

Mr. Lockridge, of course, understands that devotion, as only a man of his background could—a newspaperman so thoroughly and innately dedicated to his craft that, as I recall, during one summer in the 1930s when his fellow drama critics were taking their ease far from Broadway, he was back on the *Sun*'s city staff brilliantly reporting the trial of some conspicuously acquisitive Tammany chieftain. So it is of the essence of *The Empty Day* that Martin Brent, thus wedded to an old tradition, or afflicted with it, comes to know both a conscientious newspaperman's professional, seldom understood satisfactions and his private griefs. For Martin Brent, was it all worth while? Again, I don't know for sure, and maybe Mr. Lockridge doesn't, either.

What I like to imagine, though, is that if the TV and radio news bulletin readers who pass for journalists are not to take over entirely, somewhere at this very minute a young Martin Brent is edging into a city room, gazing longingly at a typewriter, hoping that the city desk will bark an order at him. He could have a hell of a life, but may God and the shades of Greeley, Pulitzer, and Ochs look kindly upon him, just the same.

—JOHN K. HUTCHENS.

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The Existence Behind the Evidence

Beyond the Outsider, *by Colin Wilson (Houghton Mifflin. 236 pp. $4.95), continues the British essayist's consideration of values in a world of fact. Emile Capouya has long been interested in the relation of literature and philosophy to politics.*

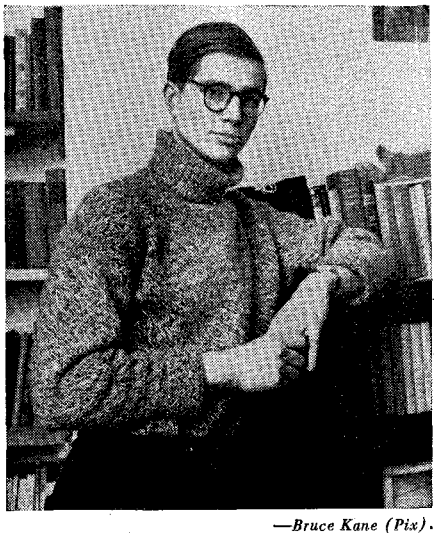
By EMILE CAPOUYA

EMILE FAGUET said of Voltaire's philosophical works that they were "a chaos of clear ideas." Those of Mr. Colin Wilson can fairly be characterized as a chaos of definite assertions. That is, each assertion seems definite enough until you come to the next, which is likely to contradict, inflate, or qualify the previous one out of existence. It is not so much that he is vague—for all I know, vagueness, or generality, may be the necessary condition for profundity—but that he is arbitrary. He will set out premises lucidly enough, and then draw conclusions from other, unmentioned premises, or perhaps arrive at them by parthenogenesis. His examples do not exemplify. His demonstrations are less than conclusive. He abounds in private formulas and talismans: "The St. Neot margin," "the old woman in the vinegar bottle." For the norms of discursive thought and the rules of argument he substitutes a princely *sit pro ratione voluntas.*

These peculiarities make Mr. Wilson damnably hard to follow, and easy to praise or blame. They account for the fact that his critics have most often been provoked to narrow-minded strictures or else to vaporous enthusiasm. The professional thinker reads Mr. Wilson in an ecstasy of frustration, and when he comes to write his review he dwells on the intellectual solecisms, the shaky grammar, the blithe misstatements of fact that have been raising his cholesterol level. The professional esthete senses in Mr. Wilson's vatic air the promise of a new thrill, and in writing *his* review, he lies down and begs to be scratched. A good time is had by all, but we learn relatively little about the possible value of Mr. Wilson's insights.

This is a case in which a summary account of the author's leading ideas, quite out of context, is perfectly justified, and even necessary. Mr. Wilson's trees are freaks of nature, but his woods have nevertheless a certain comeliness. His doctrine, then, goes something like this: In the Western world, the cultural tradition encourages a near-sighted preoccupation with physical phenomena, to the virtual exclusion of those psychological and spiritual concerns that are the peculiarly human province. In Mr. Wilson's terms, the West is good at "immediacy-perception," less good at "meaning-perception." Its myopic concentration on the physical world has made possible the intellectual triumphs of science; the prestige of scientific modes of thought in turn ensures the neglect or the outright denial of phenomena that are not easily amenable to investigation along traditional scientific lines. With the rise of a scientific culture, faith, hope, and charity become problematic as never before, and men begin to ponder "the place of values in a world of fact." It makes no difference who you are. Corporation presidents, con-men, poets, priests—all are in the same fix. Science substitutes its petty certainties for faith, its skeptical habit of mind for insight and inspiration, and its meticulous bookkeeping for generosity, exuberance, and passion.

Under this regimen, Mr. Wilson says, 95 per cent of the population is numb but incurious. Five per cent feel spiritually starved or spiritually strangled. These are the Outsiders, the people to whom discomfort suggests that there must be a better way. Since Mr. Wilson defines the problem as essentially religious, he finds it natural that his Outsiders are chiefly religious reformers or artists, while political figures, industrialists, captains of commerce, and professional specialists of all kinds belong almost by definition to the untroubled majority.



—*Bruce Kane (Pix).*

Colin Wilson—"private talismans."

Or apparently untroubled. If the Outsiders make the most outcry, the remainder do not suffer less. It is simply that their suffering is inarticulate and mostly unconscious. That is what gives such an air of desperation to our politics and public amusements, and makes our private concerns seem sterile and meaningless. Well, positive science has robbed the universe of values, and we cannot unlearn the lesson of skepticism it teaches. We must search, rather, for a principle of transcendence that will be ratified by science itself. Mr. Wilson finds that principle in the doctrine of evolution, which appears to contradict the notion of entropy by producing organic forms of increasing complexity and subtlety. For Mr. Wilson the process of evolution is the expression of a force that engenders transcendence and novelty. He takes courage from the spectacle, and therefore he differs with the Existentialists, who cling for honor's sake to values they recognize as contingent, illusory, absurd. And there is no doubt that in the face of Existentialist stoicism—the noblest answer thus far to the nihilist horror of the age—there is something quite tonic in Mr. Wilson's brand of voluntarism. He says, pointedly enough, that the voluntarism of the Existentialists is indeed absurd since they hold the will to be contingent, or else free by a definition that makes freedom indistinguishable from automatism.

If emergent evolution is the ground of our hope, and the human will the instrument for advancing evolution, then it follows that we should pay more attention to the phenomena of the will and the psyche. Mr. Wilson is interested in the possible mental conquests to be achieved through drugs, but much more in the advances that might result from the accurate and loving inspection of the normal senses. To that end, and by way of example, he recommends that the new-model scientist draw up a chart, precisely discriminating and describing all the odors perceptible to the olfactory sense. But in general he feels that his mission is not so much to prescribe the activities of the future as to level the ground that is now cumbered with discredited syntheses—and that, he holds, the Outsider cycle of some half-dozen volumes has now accomplished.

In its main lines, none of this is very new, and much is unobjectionable. The essential question is whether, in fact, we need some assurance of cosmic benevolence, of the kind that Mr. Wilson's version of evolution tries to supply. Apparently George Bernard Shaw needed to feel that the universe was not actively hostile to human aspirations, and

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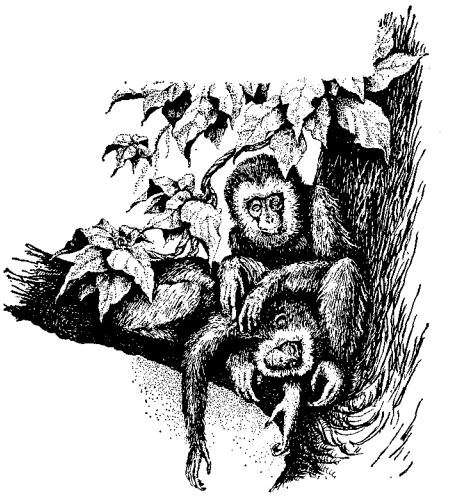
he seems to have taken comfort in the physical and moral distance traversed in the evolution of "the flies and the fleas and the Fathers of the Church." Vulgar Marxism, too, joys in the historically inevitable transition from lower to higher levels of social organization.

I would say that the fact that we are here is sufficient proof that the earth is habitable; whether or not it is morally endurable seems to be partly a matter of individual temperament. However, even variations in personal outlook are not fixed, but presumably represent responses to conditions of life that are themselves in flux. For the great majority of mankind, life is so difficult and uncertain that masochistic philosophies of renunciation or sadistic creeds of domination are bound to seem normal and reasonable. To this member of the middle class in the rich United States, the world looks a fairly dreary place enlivened by a substantial number of decent people whom it would be inappropriate to treat solely in terms of one's masochistic or sadistic impulses. Mr. Wilson's temperament impels him toward despair unless he can bask in a quasi-divine sanction. Another man's might urge him to work at generalizing the conditions, physical and moral, that account for his own relatively cheerful outlook. Naturally, the ultimate metaphysical questions do not go away, but they seem to change their aspect depending on the point of view adopted. That being so, the total absence of a social dimension in Mr. Wilson's thought is deplorable.

For his system provides no field for the exercise of that will he comes to announce. He criticizes Existentialism and Marxism for their concern with political activity, forgetting that both are voluntarist, agapastic theories that do not forget to posit a dimension—that of social action—where the loving will may have some play. And of course, the theory of bourgeois democracy can incur Mr. Wilson's strictures on the same ground. Now, here is the perniciousness of his assumption that 5 per cent (and why not .04 per cent or 67 per cent?) of the inhabitants of the earth are men and the remainder rational cattle: he has sawn off, in theory, the human plank on which we stand. Marxism and Existentialism have exhibited gross enough defects in practice, but they still seem likelier projects in the attempt to humanize mankind than cataloguing all the possible smells. In the last analysis, then, Mr. Wilson's theories are part of a tradition of desperation that turns to elitism before turning to privatism. He cannot be accused of crying out before he is hurt, for men in the era of extermination camps and extermination weapons have reason enough to cry out. But neither can he be accused of making what is still the wiser, as it is the manlier answer: "Strike my colors, sir? Why, I have not yet begun to fight."



—*From "Wild Heritage."*

Myths of Man and Beast

***Wild Heritage,** by Sally Carrighar (Houghton Mifflin. 240 pp. $5.95), attempts to probe the lives of animals in a search for the roots of human behavior. Peter Farb has written numerous books on science and nature, the latest being "Land and Wildlife of North America."*

By PETER FARB

AN ENGAGING mountaineer of my acquaintance explodes popular myths about man and beast—all to the purpose of topping them with greater misconceptions of his own devising. "No, sirree, 't aint true that a porcupine *throws* its quills," he said the first time we met. Here, I thought, was a knowledgeable son of the wilderness. But then he added, "No, sirree, they got a little mechanism in their hide that *shoots* them quills like a bow and arrow!" And in that way he speaks knowingly of all living things.

This personal recollection is prompted by Sally Carrighar's latest book, which represents a more sophisticated version of my mountaineer's unnatural history. For example, Miss Carrighar dispels the common misconception that birds sing solely to advertise their territory during the breeding season. Then she adds that—no, sirree—they sing because of "esthetic tendencies," as a "lullaby," and when "lonely-hearted."

My mountaineer was in no position to do the world at large serious harm, but Miss Carrighar's unsound speculations have been selected by a major book club and will fall into the hands of a large and unwary audience. Briefly, her book is a popularization of scientific research that, among other things, seeks to learn what residue of animal behavior man carried with him up the ladder of evolution. Animal behavior—or ethology, as it is called—probes the lives of animals at play and under stress, their social and sexual behavior, while defending and learning—both for basic research and in the hope that hints may be forthcoming about the roots of our own behavior.

Miss Carrighar has been blessed with a seductive prose style that might lure the unsuspecting reader into believing things that simply are not true—or, at best, not proven. She obviously anticipated criticism from scientific specialists, for she lashes out at anthropologists, zoologists, psychologists, and other bad guys she suspects might question her unsound inferences. And should that fail, she takes refuge from scientific data by statements such as "Common sense suggests that . . ." Scientific research, of course, demands un-common sense.

Miss Carrighar's book is so filled with misreadings of the scientific literature, use of travelers' dubious tales to bolster shaky arguments, and unwarranted speculations about human behavior that I am bewildered where to begin. However, a random sampling of the early pages shows her insisting on the following links between human and animal behavior: grandma puts up a store of preserves and some animals store food; vacationers go to Alaska usually in the summertime and that is when breeding birds are there; a church social held in winter is like the gregariousness of certain birds during the winter.

CLERICS will note that even Original Sin is not too difficult for Miss Carrighar to explain; it turns out to be nothing more than hot pants. "The psychological burden called in Christianity 'Original Sin' becomes easy to understand," she informs us, "if one believes that the real violation was the seeking of intercourse during nature's forbidden time."

I believe that Miss Carrighar has managed to commit all of the sins of science writing. Space limitations prohibit enumerating every one, but they include:

(1) Teleology (or, the belief that Mother Nature has something up her sleeve). For example, we often read in this book that "Nature arranges with

(*Continued on page* 80)

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Well, What Do We Know?

By DAVID M. GLIXON, *editor and translator, and a consultant on reference works.*

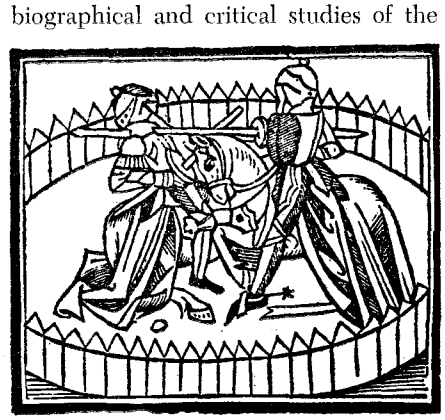
TAKE the meat of man's knowledge, strip it of its superfluities, put it through the grinder, arrange it as logically as possible, and serve. The result is either hash or a reference book, and in our annual survey of the past twelvemonth's offerings we try to discriminate. This year, starting out with (1) the literary compendia, guides, and wordbooks, we proceed through (2) music, dance, and art, (3) guidebooks cultural and geographical, (4) the politico-historical domain, (5) books having some religious connection, (6) the animal kingdom, (7) the world of science, (8) recreation, both violent and sedentary, and (9) ole misc.; then we wind up with (10) a new one-volume encyclopedia and some news about the established multivolume sets. Just don't drop your end of the clue *(q. v.)*.

(1) Almost twenty years after its first publication under the editorship of the late William Rose Benét, **The Reader's Encyclopedia** (Crowell, $8.95) appears in a greatly expanded, thoroughly revised, 1,118-page edition, ready to satisfy curiosity, answer questions, and provide ideas about an astonishing range of humanistic interests. Plots, characters, themes, and authors of literary works of all periods and all countries predominate among the 14,000 capsules of knowledge, but there is much more. To mention a few: philosophical, art, and literary movements; extracts from famous poems, with examples of verse forms; literary birds such as *albatross, eagle,* and *nightingale* (see this entry for revelation of an error in *The Waste Land*!); tables of popes and temporal rulers, and of winners of various literary prizes; names of famous swords. There are three entries for *La Gioconda* (Mona Lisa's smile, we learned from one of them, was a convention of the time). The book has practically everything except a pronunciation guide, and is as accurate as a dedicated team could make it (though they did miss up on the marital status of Peregrine Pickle's aunt). An amazing compilation, and a wonderful buy.

Would you like to know more about less? Scenes from *After the Fall* and *The Physicists* ring the curtain down on the photographic section of the up-to-date **Concise Encyclopedia of Modern Drama,** by Siegfried Melchinger (Horizon, $12.50), but the 150 photos go back as far as 1922 productions of *The Hairy Ape* and *R. U. R.*, and include a terrifying full-page portrait of Zero Mostel as a rhinoceros. The text comprises a long introductory essay, a group of "documents" on modern drama, a short but probing analytic glossary of dramatic theory, a table of first performances of major plays, and a biographical dictionary of 800 modern playwrights with outlines of the chief plays.

Would you care to know still more about still less? Focusing his lens on the one greatest playwright of them all, F. E. Halliday gives us **A Shakespeare Companion 1564-1964** (Penguin, paperback, $2.25), which constitutes, in dictionary form, a detailed handbook to Shakespeare's plays (plots and characters) and in general a guide to all aspects of the dramatist and to the people associated with him and his work from his birth to the present. Since the handy-size book runs to 550 double-column pages of small (but clear) type, it packs in more information than Horatio or even Hamlet could have dreamt of. Among the topics are Elizabethan English, shifting styles in spelling and punctuation, how to pronounce "Moth" in *Love's Labour's Lost* (it's *mote*), puns, John Gielgud and Tyrone Guthrie, foreign productions (in Germany, Shakespeare is more popular than Schiller), the sources of the plays, and a study of the sonnets.

Lilian Feder performs a similar service for another era in **Crowell's Handbook of Classical Literature** (Crowell, $6.95), providing long and lucid summaries of both the plays and the nondramatic works of Greece and Rome, biographical and critical studies of the authors, and notes on characters, literary types and forms, and mythological figures. Written with style and feeling, the 450-page book is as much a pleasure to read as to consult.



—From "The Reader's Encyclopedia" (Courtesy, N.Y. Public Library).

Illustration from a 1533 edition of *Amadis de Gaula.*

There are many long extracts from Shakespeare and from Horace and Vergil in **The Concise Oxford Dictionary of Quotations** (Oxford University Press, paperback, $1.95), as well as from later poets of England and America. In fact, the length of the quotations is what differentiates this volume (and the parent *Oxford Dictionary of Quotations*) from others of comparable sizes. The arrangement is alphabetical by author, and an explicit subject index occupies nearly half the book's 480 pages. Extracts from foreign authors are given in the original language, followed by a translation. In only one area are we short-changed: the American humorists. There are five quotations from Mark Twain, two from Thurber, none from Ring Lardner or S. J. Perelman. But the excerpts from P. G. Wodehouse, Oscar Wilde, and Richard Sheridan almost make up for the loss.

Quotations are numerous but incidental in the big new edition of that greatest of phrase books, **Brewer's Dictionary of Phrase and Fable,** revised by John Freeman (Harper & Row, $7.50). Once lost in its 970 pages, you will have to be hauled out with a rope, and reluctantly at that. Its modest province is "phrase, fable, romance, archeology, history, religion, the arts, science . . ."—but not in any prosaically encyclopedic fashion. One page, for example, has a dozen entries for *key*, including the ecclesiastical metaphor, the key ceremony at the Tower of London, use of the key in divination, and the legislative House of Keys of the Isle of Man, not to mention the *Keystone State* and *Comedies* and the evolution of *khaki* and *khedive*. Here are the meaning and origin of the *Lupercal, neap tide, nick of time, Pakistan* (it's an acronym), *Oregon Trail, Pegasus*; lists of *Dying Sayings* and of *Deaths from Strange Causes*; summaries of *Rumpelstiltzchen* and *Ali Baba*; Thackeray's travesty of Goethe's *Werther*; fictional and mythological monsters. *Brewer's* can't really be described; you must see it to believe it.

For considerably more information about the old myths that continue to penetrate our culture and our unconscious, there are two new books that neatly complement each other. **The Encyclopedia of Classical Mythology** (Prentice-Hall, $5) furnishes instant rundowns on the Greek and Roman divinities, their victims and protégés, and the scenes and objects associated with them. You can acquire a classical education by starting off with the two paragraphs on the *Wooden Horse*, following up their references to *Troy, Sinon,* and *Odysseus*, consulting the literary treat-

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ments cited (two sections of the *Aeneid*), and reading the iconographical note which describes how the Trojan horse is depicted on Greek vases. The *Troy* entry, like many others, has a map and diagram; and the page on *Odysseus* contains so many cross-references that it could eventually lead you through all the 150 two-column pages.

For **Gods and Myths of Northern Europe** (Penguin, paperback, $1.25) Hilda Davidson has taken advantage of recent archeological findings and folkloristic studies. Her systematic account of the Norse pantheon can be profitably read straight through, but its glossary and index make it equally valuable for consultation (once you've mastered the two Anglo-Saxon letters for the *th* sounds).

If, in mythical mood, you were to check the *pantheon* section in **Roget's Thesaurus of English Words and Phrases** (St. Martin's, $6.95), you would find a dozen long lists of gods under such headings as *classical, Olympian, Chthonian, lesser, Hindu, Semitic, Celtic,* and *Mexican.* Under *god,* in the 650-page index, you would also be referred to hundreds of words related to the primal cause, divine attributes, and the whole damned field of idolatry—all the trappings of a course in theology. For this new, 1,309-page edition of *Roget* some 50,000 entries have been added, and senses and contexts have been modernized and U.S.-oriented. That the illustrative quotations have been dropped is no calamity; they were always more picturesque than useful. The real loss is the categorizing labels of usage (slang, foreign, etc.) and of identification. For example (to return to the list of gods), Mawson's old *International* edition (Crowell) mentions Saturn's association with time and identifies Hanuman as the monkey god. Under *parliament* the new *Roget* fails to inform us that the *Storthing* is Norwegian and the *Knesset* Israeli. It *does* "infuse fresh blood" (sec. 654); but, as the earlier edition tells us (sec. 659), "What a falling off was there!" (*Hamlet*). Get yourself a modern edition by all means—just don't throw out (eject, jettison, defenestrate) the old one.

Along with a thesaurus, writers (and let him who is without a pencil cast the first eraser) need a good style book. Nobody in the field can beat Fowler for sheer brilliant readability, but both his uninviting format and his abbreviations sometimes lead to obscurity. New, useful, and American is **A Dictionary of Usage and Style** (Hawthorn, $6.95), by Roy H. Copperud, journalist, editor, teacher, and no slouch at the humorous touch. As with Fowler, words, phrases, and grammatical terms are all handled in one comprehensive alphabetical sequence. The tone is sensible, and, though the book is intended chiefly for newspaper writers, there is no relaxation of modern standards. Among the many excellent discussions are those of *appositives, Negro, any more, clichés, Reverend,* and *ad lingo.*

—*From "The Book of Jewish Knowledge."*

Jews assembled in the synagogue to hear a religious discourse by a Maggid. (From the *Sefer ha-Minhagim*, 1695.)

In **The ABC of Style: A Guide to Plain English** (Harper & Row, $4.95) Rudolf Flesch's target is the user of pomposities, circumlocutions, superfluities, and jargon. His listings include such terms as *double negative* (when to use it), *due to* (which he defends as a preposition), *dangling phrases* (with many amusing examples), *apostrophes* (he recommends contractions), *gratefully* (as misused), and *mystique* (avoid!). I wish Flesch or Copperud had mentioned the absurd substitution of *better* for *more* ("Better than 100 fatalities occurred over the holiday weekend"). Flesch calls himself "a reasonable liberal," and most of his admonitions are worth observing; but he is not free from prejudices that one would do well to balance by consulting other authorities.

No need to pull out the dictionary to check spelling or syllabification. For any of 50,000 words it's far easier to open the **Vest-Pocket Word Divider** (Follett, $1.95). Division is based chiefly on Merriam-Webster, but important variations are noted.

(2) Music, anyone? **The Concise Oxford Dictionary of Music,** by Percy A. Scholes (Oxford, $7), has been revised by John Ward for this second edition, a handy-size, 636-page volume. It contains the expected definitions and illustrations of musical terms and short biographies of composers and instrumentalists, and it excels in the number of compositions identified in the alphabetical listing. In some respects the *Oxford* is not quite as extensive as the comparably priced *New College Encyclopedia of Music* (Norton, 1960): *NCEM* gives pronunciations (a lack in the *Oxford*), but has no illustrations of musical instruments, an important feature of the *Oxford.* Yet the latter contains no entry for *wind instruments* or *woodwinds,* listing these only by specific families (*flute, oboe,* etc.).

Look up *wind instrument* in Sybil Marcuse's **Musical Instruments: A Comprehensive Dictionary** (Doubleday, $17.50) and you are referred to its technical equivalent, *aerophone* (not to be confused with the *aérophone*), for a four-part definition. Look up *kibudikidi* (evidently some people might need to) and you find that it's a small Congolese slit drum, often scaphoid. You will also find here the *meião* and about 15,000 more entries, and a couple of dozen large photos of instruments. Yet Miss Marcuse claims that her dictionary is incomplete. Though it is much too complete for most of us, and rather technical, there should certainly be a copy in the nearest public library.

Nor is there a *woodwind* entry in Robert S. Gold's **Jazz Lexicon** (Knopf, $5.95); nearest things to it are *wood pile* (a short-lived precursor of the vibraharp) and *woodshed* (slang for *practice*). But for anybody who wants to be hip to the jive, both ancient (1930-ish) and "new thing," the book is way out ("especially good"), dad. Etymologies and quotations abundantly document the definitions of the music and slang of the jazz world, and the text is fun to read.

To guide us from the sublime to the sublimer, here is **The Concise Oxford Dictionary of Opera,** edited by Harold Rosenthal and John Warrack (Oxford, $6.50), which has an entry for every opera you can think of and nearly every operatic composer, singer, conductor, and librettist. Despite the brevity of the entries, biographical details are often capped with a warm comment on the subject's qualities. For operas of any significance the authors furnish a minuscule but understandable scene-by-scene synopsis. Characters in operas are also identified, as well as opening lines of popular arias. A valuable feature is the inclusion of important literary authors, each with a list of the operas based on his works (in the three-column Shakespeare article the operas are listed under the sub-entry for each play). An extremely useful book.

Though in the same field, Gerhart von Westerman's **Opera Guide** (Dutton, $7.50) fulfills quite a different purpose. Neither a lexicon nor an encyclopedia, it takes up each of the principal composers in roughly chronological order, gives him his due place in the tradition, and studies his productions by means of detailed plot outlines, general descriptions that set the atmosphere, and a few bars of music to illustrate important themes. There are sixty-two photos to round out a helpful and enjoyable text.

Attention should be called to **A Dictionary of the Dance** (Barnes, $20) be-

(*Continued on page* 49)

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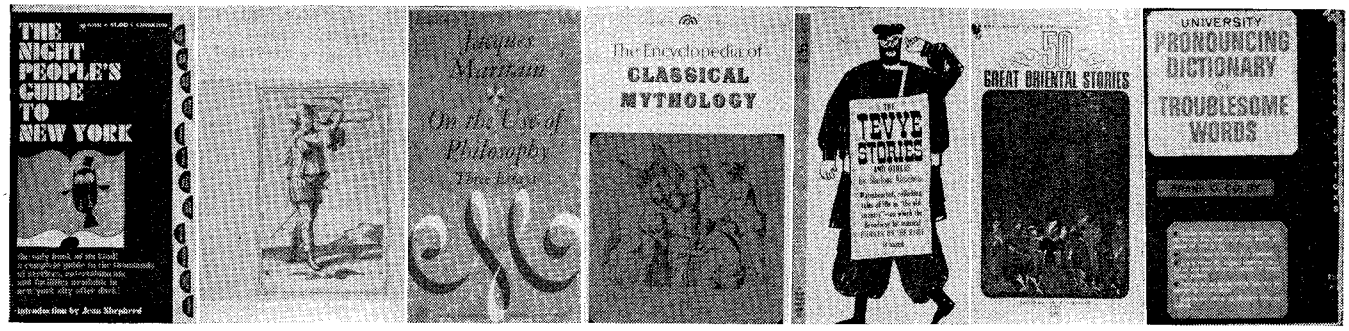
THE NIGHT PEOPLE'S GUIDE TO NEW YORK
Jacques Maritain
On the Use of Philosophy
The Encyclopedia of CLASSICAL MYTHOLOGY
TEVYE STORIES
50 GREAT ORIENTAL STORIES
UNIVERSITY PRONOUNCING DICTIONARY OF TROUBLESOME WORDS

PICK OF THE PAPERBACKS

You don't have to knock three times and say Joe sent you to gain entrance to New York life after hours. All you need is *The Night People's Guide to New York* (Bantam, $1), the bright idea of an enterprising trio, Jane Wagner, Gilman Park, and Jack Rennert, who, like most of the people who know New York best, come from such faraway places as, respectively, Illinois, Colorado, and California. We chatted with Miss Wagner; like the other members of the triumvirate, she is in her thirties, unmarried, and a wellspring of nighttime lore about Manhattan. "I just simply got tired of standing on street corners with my date in the late hours trying to decide where to get a cup of coffee. I said the least a man could do is to carry a list of pertinent facts with him." The man was Gilman Park, who quite agreed and enlisted the aid of his former Columbia University schoolmate Jack Rennert. "It's probably the first time a nagging woman ever parlayed her complaints into a book," said Miss Wagner. The task force martialed by the Wagner-Rennert-Park team included a film editor, an actress, a specialist in African affairs, a bartender, and New York's entire East Harlem Junior Chamber of Commerce. We suggested that Miss Wagner must be very brave to scout the city in the small hours. "Not at all," she insisted. "None of us ever had an unpleasant encounter. Actually, the chic upper East Side is much spookier late at night than a so-called tough section like the waterfront, which is positively booming with truckers, all-night bakeries, and diners."

Ready reference: With the Ides of April rushing to greet us, *Sylvia Porter's 1965 Income Tax Guide* (Fawcett, $1) and Milton Christie's *You and Your Taxes* (Kiplinger-Hammond, $1.95) top the list of new guidebooks. . . . How our income tax laws are evaded, especially by those best able to pay, is Philip M. Stern's lament in *The Great Treasury Raid* (Signet, 75¢). He is quick to point out that his accusations are not directed at people who find convenient loopholes, but at the loopholes themselves. . . . Back in the time of William I the *Domesday Book* was prepared as a tax survey. *The Domesday Dictionary*, by Donald M. Kaplan and Armand Schwerner (McGraw-Hill, $2.95) is no economic appraisement, but it's certainly concerned with doom, from A to Z. Missiles, fall-out, and the horror that hangs over a nuclear world are documented as though by a mad lexicographer. *Domesday*, incidentally, is pronounced preferably according to the way it looks, rather than to what it means. It is not found in *University Pronouncing Dictionary of Troublesome Words*, edited by Frank O. Colby (Apollo, $2.25); but there are such words of varying usefulness as *berserk* and *clematis* (accented on the first syllable), and Kahoolawe (an island of Hawaii, which takes its accent on the penultimate).

—ROLLENE W. SAAL.

Reference

Best-in-show for this year's reference-book parade must go to *The Columbia-Viking Desk Encyclopedia* (Dell, $1.95). It's all there—31,700 articles, 2,016 pages, countless population tables, charts, maps, lists of Presidents and capitals—and, incredibly enough, though it's far from pocket-sized the volume is compact, convenient, and altogether a paperback publishing event.

Other smaller encyclopedias have been published recently, among them such useful special-interest books as *The Encyclopedia of Classical Mythology*, by A. R. A. Van Aken (Spectrum, $2.45), which sets forth the familiar legends, gods, goddesses, and background information thereon. Take Lares, for instance, and you will be properly cross-referenced to Penates and treated to nearly fifty lines of history on these Roman guardians of the hearth. *The Encyclopedia of the Bible*, edited by P. A. Marijnen (Spectrum, $2.95), covers the ground from Aaron (Moses's brother, *Exod.* 28:1) to Zuph (ancestor of Elkanah, I *Sam.* 1:1).

Anyone with music on his mind will find *The Harvard Brief Dictionary of Music*, by Willi Appel and Ralph T. Daniel (Washington Square Press, 60¢), now in its fourth printing, extremely helpful, though as concise as its title indicates. For lengthier reference we must note again *The New College Encyclopedia of Music*, by Oxford musicologists J. A. Westrup and F. Ll. Harrison (Norton, $2.45). Those seeking the text to Schubert's *Guten Morgen, Schöne Müllerin* will find it, along with the texts of dozens of other songs from Haydn to Schoenberg, in S. S. Prawer's *Penguin Book of Lieder* ($1.45).

Any number of good dictionaries are available in paperback, but two recent ones we have used with satisfaction are *Webster's New School & Office Dictionary* (Crest, 75¢), now in its eighth printing, and *The New Merriam-Webster Pocket Dictionary* (Pocket Books, 50¢); the former has 896 pages and 52,000 entries, the latter 640 pages and 42,000 entries. (We have accepted the publishers' figures without counting.)

The "new mathematics" has some heads reeling; but a number of publishers have met the challenge head on, notably Bantam with Robert W. Marks's *The New Mathematics Dictionary and Handbook* (95¢). The entries include terms we recall from our own somewhat archaic schooldays, as well as such fresher terms as *union*, which means neither marriage nor a labor organization. Clarity is the keynote, and the explanations seem appropriately lucid, the illustrations bold and numerous; while among such entries as *binomial, isomorphic,* and *quintic equation* we were comforted to find *Archimedes* and *Euclid*. *A Compact Science Dictionary*, edited by G. E. Speck and newly revised by Bernard Jaffe (Premier, 60¢), introduces the reader gently but firmly to the formation

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of a cyclone, the components of a diesel engine, and how an automatic telephone exchange works. It's even illustrated.

Speaking of math and science reminds us of those nervous parents who ought to be soothed by *The Handbook of College Entrance Examinations* (Pocket Books, 75¢), scheduled for May publication, which promises preparation for such standard tests as PSAT, SAT, ACT, and MERIT, and sounds as if Junior might end up drafted into SMERSH.

Some of the most eagerly awaited paperback reference books are those for hobbyists. *U.S. Coins of Value*, by Norman Stack (Dell, 75¢), is a numismaticist's delight, with illustrations and price lists. History buffs will enjoy *An Encyclopedia of American History*, by Irving S. and Nell M. Krull (Eagle, $1.25), which lists some 10,000 events from 1492 (and we all know what happened that year) to 1963, which marked, among less significant events, the demise of Baltimore's electric trolley car system.

Among our own favorites is Bessie Redfield's *Capricorn Rhyming Dictionary* ($1.75), which lists endless inner, outer, and middle rhymes and such joyful sounds as doggerel, mackerel, pickerel; aeronaut, argonaut, juggernaut; not to mention garble, marble, warble, or the irresistible amen, cyclamen, stamen, Tutankhamen. Maybe it is after all "The Poet's Indispensable Handbook," if only for stringing all the words into a swinging, ringing, downright clinging paean.

Fiction

The tag end of winter brings a mixed bag of paperback novels. We may as well begin with such esoterica as *Fifty Great Oriental Stories*, edited by Gene Z. Hanrahan (Bantam, 95¢). Whether indeed these are, as claimed, "a collection of the finest Oriental tales ever written," they are certainly geographically and temporally representative, divided about equally between stories from the great classical past and the recent present, from India to China, from the elegance of Tang romance to Han Suyin's brutal social realism. Jorge Luis Borges's *Labyrinths* (New Directions, $1.90), a collection of short stories and essays edited by Donald A. Yates and James E. Irby, may serve as an introduction to the contemporary Argentinian who writes like a philosopher, or maybe philosophizes like a poet. In any case, Ana María Barrenechea's *Borges the Labyrinth Maker* (Gotham Library, New York University Press, $1.95), translated by Robert Lima, is a valuable guide to the Kafkaesque universe that is distinctively Borges's own.

Thank heavens for the success of *Fiddler on the Roof*, which accounts for the publication of Sholom Aleichem's *The Tevye Stories and Others* (Pocket Books, 75¢), upon which the Broadway musical was based. These tales of life in Eastern Europe under czarist rule are wry, humorous, and richly human. In a pleasant introduction translator Frances Butwin recalls the story about Mark Twain's meeting with Aleichem when the Russian writer arrived in New York: "I wanted to meet you," said Twain, "because I understand that I am the American Sholom Aleichem." Many of Aleichem's pieces are included in *A Treasury of Yiddish Stories* (Viking, $2.25), handsomely edited by Irving Howe and Eliezer Greenberg, and offering selections that range from the early nineteenth century down to such contemporary works as I. Bashevis Singer's *Gimpel the Fool*, here translated by Saul Bellow.

A first-rate historical novel, though not so successful as her earlier *The World Is Not Enough*, is Zoé Oldenbourg's *The Cornerstone* (Ballantine, 95¢). It's an uncommonly vivid re-creation of medieval France, a time of penance and poverty, of pilgrimages and chivalry and incredible cruelties.

New and noted: William Fain's *In Search of Love* (Popular, 50¢), first published in 1954 as *The Lizard's Tail*; it is a fine forerunner of the novels of the absurd in which the unheroic hero, for all his grotesqueries, makes the human plight more lucid. Louis Auchincloss's *Portrait in Brownstone* (Dell, 75¢) offers more revelations about years and tears in the life of a New York family. Kingsley Amis's *One Fat Englishman* (Signet, 60¢) is a funny account of a British publisher on holiday in these United States.

Music

"There is no musical field in which Bach is not dominant and indispensable," writes the eminent musicologist Charles Sanford Terry in *The Music of Bach* (Dover, $1), which allots equal time to instrumental and vocal compositions. *The Concerto*, by Abraham Veinus, (Dover, $2), follows the development of a primary musical form, from the baroque *concerto grosso* to the astringent modern manifestation.

Charles Ives wrote *Essays Before a Sonata and Other Writings* (Norton, $1.55) as a preface to his *Concord, Mass., 1845*. The composer here muses on the literary personalities of Emerson, Hawthorne, the Alcotts, and Thoreau ("a great musician, not because he played the flute but because he did not have to go to Boston to hear 'the Symphony.' The rhythm of his prose, were there nothing else, would determine his value as a composer.").

Who can resist the robust good humor of English country tunes? In *The Idiom of the People* (Norton, $1.45), James Reeves has selected more than 100 traditional folk songs from Cecil Sharp's definitive, fourteen-volume compilation. Included are such typical examples as "O Billy my dear Billy listen to what I say/My feet they are so very sore I cannot march away/Besides my dearest Billy I am with child by thee/I'm not fitting for the war, my love, in the Isle of germany . . ."

Noted: *Really the Blues* (Signet, 75¢), the tough, sordid memoir of a great jazzman, Mezz Mezzrow, written with Bernard Wolfe, and at least as compelling on human as on musical terms.

One of the great curiosities in musical history and a valid reference to the centuries preceding its publication is Filippo Bonanni's *The Showcase of Musical Instruments* (Dover, $2), which includes 152 illustrations from the 1723 edition. Bonanni, a Jesuit and a curator of antiquities in Rome, was devoted to his artistic catalogue, and the priest's own engravings reveal, from beggar's clappers to pan pipes, an amazing diversity of music makers.

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SR's Report on Writers' Summer Conferences

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PEOPLE WHO WRITE, publish, read, and love books have never been very successful in exploiting radio and television to stimulate a significant demand for books. *Gateway to Ideas*, a new series of twenty-six half-hour radio discussion programs sponsored by the National Book Committee and the American Library Association, illustrates the difficulties. The series, currently being broadcast on eighty stations of the National Educational Radio Network, seeks to demonstrate "the value of reading as a source of ideas and lively conversation." In each program, produced at Riverside Radio, station WRVR-FM, New York, a moderator and two guests talk about a subject of general interest. Representative titles are: "Who Sets Standards and Values?" "Labor, Leisure, and Automation," and "Are the Arts Becoming Incomprehensible?" The participants in the discussions draw upon books and refer to them. The sponsors hope to stimulate listeners to read the books mentioned and others that they can obtain from their local libraries. There was undoubtedly stimulation in four early programs that I heard. Virgilia Peterson, author and critic, and Ralph Backlund, managing editor of *Horizon* magazine, were the moderators; Russell Lynes, Alan Pryce-Jones, Dr. Terence Hopkins, and Margaret Cousins were among the guests.

I especially liked the program "Changing Attitudes Toward Women," in which Miss Cousins, a senior editor at Doubleday, spoke with disarming candor about the comparative satisfactions of marriage *vs.* career. Had I rapidly jotted down a few of the books mentioned on this program, however, and hurried to my local library to borrow them, I would have found most on loan; and if I wanted to reserve a book, my name would have been added to a long waiting list. I talked about the series with one librarian in my area, who checked with colleagues in other towns and relayed their comments to me. They agreed that most libraries do not have enough copies of the recommended books on hand to meet even normal demands. An astute merchandiser does not risk consumer frustration; he makes sure retailers have stocks of his product on hand before he looses his motivational messages.

My local librarians thought that the new series (made possible through a grant of the National Home Library Foundation to the National Association of Educational Broadcasters) was deserving of support, but they noted some difficulties in cooperating with the project. They were asked to tie in with their local radio stations in mutual promotion of the programs; in fact, the brochures (more than 20,000) describing the series, which were distributed through libraries and other organizations, stressed "the close cooperation between the radio stations involved and libraries throughout the country."

AN occasional display of books to support the radio series could be managed, but librarians had no funds with which to purchase tapes of the series, as suggested; nor could they hope to persuade local broadcasters to schedule them. Commercial stations do not schedule intellectually oriented programs for their audiences, and half-hour time slots are not available for public service radio shows that produce no revenue. As for organizing discussion groups to tie in with *Gateway to Ideas*, the librarians said they had found such efforts unrewarding in the past and had discontinued them. My sampling of library reaction is admittedly tiny and ad hoc, but it may be useful to policy-makers. *Gateway to Ideas* glitters with more than the conventional literary gold on the air; nevertheless, it suggests that there are strategic weaknesses in its campaign to create interest in books through radio.

Librarians apparently confront three varieties of readers. They have no difficulty serving those who have just discovered the wonderful world of books, but they can't keep up with heavy readers who are three steps ahead of them, and they don't know how to reach the great, gray middle area of adults who read only the light magazines. For the book trade, the last category is the most challenging. *Gateway to Ideas* probably won't reach it and no systematic effort has ever been made to find out whether or not it can be reached through local commercial radio. But even if this frontier is breached, an even tougher challenge lies in the strategy of "merchandising" after the program. This requires a more realistic appraisal of the library's function in radio programing. For one thing, my librarians had merely glanced at but not actually read the handsome pink brochure announcing *Gateway to Ideas*. Perhaps the first job in cultivating readers is to get librarians to read.

—ROBERT LEWIS SHAYON.

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BROADWAY POSTSCRIPT

Off Have I Traveled

WITH LESS than three months remaining, it can be roughly estimated that the current Broadway season will register new statistical lows in the following categories: number of productions (fifty-eight); new plays (thirty); new serious plays (twelve); hits (four—one musical, one two-man show, two comedies). Because the outlook is so bleak for investors in serious plays, this function is being shunted to off-Broadway. But off-Broadway is feeling the pinch, too. This season it will present only about half as many productions as it did in 1963-64, and accordingly it has passed much of the task of introducing serious new writers along to off-off-Broadway.

For while Theatre 1965's New Playwrights Series at the Cherry Lane is technically off-Broadway, its limited aims and economy-minded presentations tend to place it in the off-off-Broadway category. In its second evening it offered *Pigeons*, by Lawrence Osgood, an obscurely motivated piece in which a rich woman portrayed by Geraldine Fitzgerald calculatedly but politely humiliates her paid companion and a lower-class woman by intimidating them and forcing them to sing, to make up stories, and finally to imitate her own pigeonlike bowing motion in an absurd dance for three. Unfortunately, Mr. Osgood's naturalistic dialogue fails to catch the poetic essence of the meaningless domination of our society by the "upper class" suggested by the play's events.

A second work, *Conerico Was Here to Stay*, by Frank Gagliano, was considerably more effective. In it a stuffily correct executive finds himself immobilized on a deserted subway platform. His hat has fallen on the tracks, and he knows he mustn't leave without this symbol of his willingness to adapt himself to a conformist job. On the other hand, he is petrified by his fear of undertaking any possibly dangerous action. We watch him furtively telephone a couple of the numbers scribbled on the subway posters, refuse to help a blind man who needs assistance to get to the exit, stand by in horror as a pair of hoodlums rape a nice young girl, and finally be spurred into action by a vital young man who has come realistically to terms with life.

Melvin Bernhardt has directed the play inventively, particularly in the sequence where the angry blind man keeps slashing out with his cane and each time barely misses his quarry, who improvises a number of hilariously desperate gymnastic maneuvers. Jaime Sanchez, Mark Gordon, Linda Segal, and Willy Switkes give excellent performances, and while the play frequently seems a series of incidents nominally held together by one troubled central figure, it does serve to demonstrate Mr. Gagliano's rich imagination, sense of humor, and dramatic flair.

At the Cafe au Go Go, director-adaptor Robert Glenn has fashioned *The Legend of Charlie Parker*, based on Robert George Reisner's book about the late jazz alto saxophonist. But the chronicle emerges less as a tribute to the wild spirit and fantastic talent of "Bird," as he was nicknamed, than it does as a remarkable re-creation of the jazz musician's existence, with all its attendant problems of alcohol, dope, and insecurity. It is not a play but a documentary biography, its action consisting of snatches of jazz music, improvised conversation, and recalled anecdotes. Nothing appears to have been exaggerated for dramatic effect and there is a refreshing relaxed quality to the performances. Most memorable of these is Alma Hubbard as Bird's Kansas City mother. Miss Hubbard avoids sentimentality, yet manages to express intensely a warm mother-son relationship based on understanding. While we never meet Bird, we come to know him through the words of those associated with him. These include his loyal but exasperated manager, played by Jim Mendenhall, one of his friends, played by Hugh Hurd, and a jazz quartet led by pianist Valdo Williams. Featured in this jazz group are an alto saxophonist named C. Sharp, who plays some of the more famous Parker solos for us, and drummer Frankie Dunlop, who turns out also to be a good comic with his imitations of Miles Davis, Dizzy Gillespie, Thelonious Monk, and others. Perhaps the show's best scene is one that shows the musicians' stoic humor as they endure an uncomfortable bus trip through the then segregated state of Mississippi. Inevitably the play runs into the difficulty that faces all shows about great musicians, namely that the wonderful music that is supposed to justify everything else can never be made to seem as great as it is said to be. Nevertheless, *The Legend of Charlie Parker* weaves an informative and unpretentious evening that looks honestly at its subject.

—HENRY HEWES.

Your Literary I.Q.

Conducted by John T. Winterich and Yetta Arenstein

CHOOSE YOUR WEAPON!

In our zeal to render homage to Shakespeare, peerless poet and dramatist, we sometimes overlook his mastery of the choice insult. Here, submitted by Dwight A. Lee and H. J. Sachs of Ruston, Louisiana, is a group of particularly pithy invectives to be found in the plays. You are asked to unite slur in Column One with its perpetrator and target in Column Two. Answers on page 54.

1. Would thou wert clean enough to spit upon! ( ) Kent to Oswald
2. Out of my door, you witch, you hag, you baggage, you polecat, you runnion. Out! Out! ( ) Maria to Malvolio
3. Blush, blush, thou lump of foul deformity . . . ( ) Portia on M. Le Bon
4. Why, thou clay-brain'd guts, thou knotty-pated fool, thou whoreson, obscene, greasy tallow-catch. ( ) Ford to Falstaff
5. . . . [Thou] art nothing but the composition of a knave, beggar, coward, pander, and the son and heir of a mongrel bitch . . . ( ) Timon to Apemantus
6. Bloody, bawdy villain! Remorseless, treacherous, lecherous, kindless villain! ( ) Antony on Cleopatra
7. Go shake your ears! ( ) Macbeth to Servant
8. The devil damn thee black, thou cream-fac'd loon! ( ) Lady Anne to Richard
9. Triple-turn'd whore! 'tis thou Hast sold me to this novice . . . ( ) Hamlet on Claudius
10. God made him, and therefore let him pass for a man. ( ) Prince Hal to Falstaff

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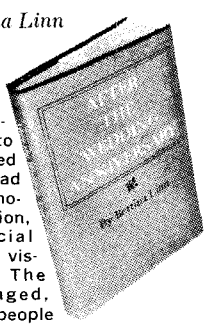

When Joanna Delainey returned from France in 1935 with her four children, they returned to an America changed from the one they had left. Under the Democratic administration, an awakened social consciousness was visible everywhere. The people were changed, too, in a way that people change only in times of soul-searching national crisis.

Against this backdrop, Bettina Linn has written a quiet, yet profound study of a family, of the delicate balance of personalities in a close-knit circle. This is a story of people facing together, yet each separately, the problems of life — love and hate, romance and death. Miss Linn's forte is quiet understatement, yet the over-all effect of her writing is strong, and the reader of this novel will come to the last page with the feeling of having lived inside each of the sharply drawn characters.

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Mary Poppins in Salzburg

SOME PICTURES are meant to be merely enjoyed, not criticized, and I'm sure that the makers of *The Sound of Music* would insist that theirs is one of them. Since Robert Wise and his gifted associates, Saul Chaplin and Ernest Lehman, have singly or together worked on projects of considerable moment (including *West Side Story*), they must surely have recognized that the Rodgers and Hammerstein musical was compounded of the purest Tyrolean *schmalz* and *schlagobers*, that its songs were less memorable than reminiscent, and that its chief ingredients—nuns, moppets, and the landed gentry of pre-World War II Austria—were hardly calculated to appeal to an audience of sophisticates. How else to explain an opening title that sets the story in "Salzburg, toward the end of the Golden Thirties"?

Actually, the team did everything one could reasonably ask in their filmic enhancement of the original. The bulky Todd-AO cameras were lugged all over Austria to provide exteriors of breathtaking loveliness and utmost authenticity, and several times were loaded onto helicopters to convey the full grandeur of grass-covered Alps and sudden valleys. Boris Leven's interior designs for the Von Trapp castle are at once rich and tasteful, and for the finale he has lit Salzburg's famed outdoor theater with a suspenseful glow that serves the dramatic action superbly. Color is used imaginatively—soft and romantic blues to bathe a charming waltz, the strong contrasts of light and dark that characterize an ancient abbey, and the sun-drenched emerald of wind-swept mountain tops that conveys not only the look of the landscape, but the very smell and feel of the warm and bracing air. And above all, there is Julie Andrews to cast her own special radiance as Maria, the convent girl who rose literally from rags to riches.

If the film fails, as it did for this observer at least, it was not for want of trying. On the contrary, it might have been a matter of trying too hard, providing an excess of refinement to material that cried aloud for a little roughness and earthiness to make it a bit less cloying and its people a lot more believable. Part of this excess, I suspect, stems from a cast that is practically 100 per cent British—and certainly 100 per cent British-accented. When Julie Andrews is introduced into the Von Trapp household as governess to its seven unruly children, you almost expect to hear her exclaim, "Spit, spot!" as she packs them off to bed. Part of it comes, I also suspect, from the kind of lukewarm liberalism that seeks, vainly, to transform a modest tribute to edelweiss into a stirring anti-Nazi song of protest. But of one thing I am certain: My own apathy to *The Sound of Music* is based on its knowing manipulation of shopworn but sure-fire materials. And I shall be very much surprised if this careful calculation does not make it one of the outstanding commercial successes of 1965.

COMMERCIAL success, though to a somewhat lesser degree, is already confidently predicted for the latest in a series of moves to transform Carroll Baker from a promising young actress into a reigning sex queen. *Sylvia* is curiously similar to Sophia Loren's current *Marriage Italian Style* in that, through a series of protracted flashbacks, we learn the answer to that age-old question, "How did a nice girl like you ever get to be a prostitute?" But where Miss Loren, guided by Vittorio de Sica, projects her story with a warmth and range that make her character not only credible but affecting, Miss Baker, moving with precision through the machine-made script of Sidney Boehm, can merely sustain a superficial curiosity about what happens next. What happens next, incidentally, just about covers the entire range of lusts and perversions available to the picture maker who still hopes that his film will go into national distribution. *Sylvia* is lifted a bit above the ordinary, however, by a number of superb cameo performances by an exceptionally strong supporting cast (Joanne Dru, Edmond O'Brien, and Ann Sothern among them), and by a background score from David Raskin that is so lilting and engaging that it makes you wish repeatedly the people in the foreground would stop talking and listen.

There is a fascinating little film around these days called *The Love Goddesses*, in which Saul Turell and Graeme Ferguson explain, with the aid of dozens of expertly chosen and collated film clips, why the Carroll Bakers of today can't hold a candle to the flames of yesteryear. That is not, of course, their primary purpose; what they are tracing is changing modes in the representation of sex on the screen. But since, in doing so, they run the gamut from Theda Bara to Marilyn Monroe and Brigitte Bardot, with long stopovers on Swanson, Negri, and Dietrich, one can only repeat with Miss Swanson, "They don't make faces like that any more." —ARTHUR KNIGHT.

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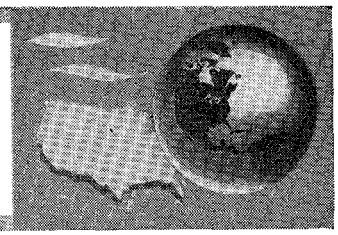
As Others See Us



EDITOR'S NOTE: *It is almost rigidly axiomatic in this Cold War age that any international conflict will find the world split along predictable lines, the Communists taking one side, the free nations the other. It is therefore a measure of the Vietnam conflict's complexity that in this case the split has not occurred in the usual way. In the Communist camp, the Soviet Union has been wary of overcommitting itself to the Chinese cause, while among the free nations many have been openly critical of U.S. policy in Vietnam, or have at the very least asked some pointed and puzzled questions. The following comments from around the world—all of them on the subject of Vietnam—suggest something of the broad range of current opinion.* —*J. F. F.*

PRAGUE:

Might—But Not Right

THE U.S. IS VERY much mistaken if it thinks that any military means can humiliate the Vietnamese. . . . The U.S. cannot usurp the right of arranging developments in the world from the position of its problematic strength. The concept of U.S. freedom is no ideal freedom either for Asia, for Africa, or for Latin America. This is proved by the broken windows in U.S. embassies and consulates and by many other anti-American demonstrations.

The U.S. living standard and its industrial potential have proved the country's vitality, but it gives the U.S. no right to drop bombs on North Vietnam.

—*Radio Prague.*

BUDAPEST:

A Call for Talks

THE UNITED STATES, the world's strongest imperialist power, is participating in a shooting war against South Vietnamese patriots . . . and is suffering defeat after defeat. The impotent fury of American politicians and military leaders is not difficult to imagine. They send tanks, transport planes, bombers, helicopters, advisers, and complete military units to their lackeys in South Vietnam, and this expensive equipment is destroyed and the foreign troops are decimated by the freedom fighters. . . .

The Americans are not as strong as they think. They are being beaten. They cannot overcome the heroism, enterprise, and determination of patriots fighting for freedom. Washington cannot alter this even by trying to extend the war to all Vietnam. Americans face defeat after defeat as long as they fail to accept the only way out of the deadlock caused by their deluded policy . . . , namely the negotiating table and withdrawal from South Vietnam. Until then, they will only be held in contempt and reap the indignation of honest people throughout the world.

—*Népszabadság.*

MOSCOW:

Expanding Action

THE NEW BARBARIC ATTACK of the U.S. Air Force on the territory of North Vietnam . . . shows at what recklessness and adventurousness certain circles in Washington have arrived. But those who think that the provocations . . . can remain unpunished are deeply mistaken. . . .

High Washington officials openly state that the U.S. is not going to change its political course in Southeast Asia. This means that Washington intends to follow the dangerous road of expanding the conflict in South Vietnam. No one must have any doubt that the socialist states will not tolerate the attempts of the imperialist forces to interfere with peace and to commit acts of aggression. It is time for Washington to give up its illusion that aggression against North Vietnam can go unpunished. While threatening that country, the aggressors threaten the whole socialist camp. The Soviet people regard it as their duty to give support to the struggling peoples in other areas as well. . . . —*Pravda.*

STOCKHOLM:

The Vietnamese Paradox

INCIDENTS SUCH AS THOSE that have lately occurred in South Vietnam cannot but lead to an American reappraisal of the situation. In Washington the number of critical voices is increasing, and soon the broad American opinion may also become tired of the endless involvements in South Vietnam. It has long been emphasized in Washington that the situation should not be compared to the costly and unsuccessful war of the French in Indochina in the early 1950s, but rather to the long and in the end successful struggle of the British in Malaya.

As time progresses, however, this argument seems to lose its punch. . . . The

—*The Montreal Star.*

"War? War? . . . What War?"

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A Far Eastern Summit Meeting? It is easy to condemn American retaliatory raids on North Vietnam bases; much more difficult to suggest a constructive alternative. Despite Communist assertions, the Americans do not like being in Vietnam. It costs them $1,500,000 a day in scarce foreign currency; it ties down 25 per cent of their regular army officers, and nearly as high a proportion of their senior NCOs, in a futile campaign they know they cannot win. It absorbs an unconscionable amount of the Administration's time and nervous energy. The old emotional commitment has long since drowned in the hopeless swamps of the delta. The China lobby is aging and enfeebled. The demand for a complete withdrawal becomes daily more vocal inside Congress and even within the Administration. The Americans would gladly pull out tomorrow if they could honestly persuade themselves that this would be the end of the story.

But of course it might merely be the beginning. The Peking government recently asserted, in plain terms, that its next objective was Thailand's subversion. This ramshackle dictatorship is ripe for plunder; it has an ill-used Chinese minority of 3,000,000; and now, according to Peking, it has what is virtually a government-in-exile, ready to invade once the military situation is favorable. With the collapse of South Vietnam, Laos, already half occupied by Communist troops, would be speedily swallowed, and the Puritanian "neutralist" Kingdom of Cambodia snuffed out. Thailand would then be exposed along a thousand miles of indefensible frontier. And after Thailand? The Communists and their allies could move into Malaysia from the north, to reinforce their assaults from the south. Worse still, Thailand's fall would expose the fat eastern flanks of Burma and, beyond Burma, the plains of India. The road to New Delhi lies through Saigon.

Is this nightmare vision a mere fantasy? Perhaps. But it contains a hard thread of military and political logic, and corresponds with some exactitude to the published utterances of the Chinese leaders. They totally reject the Soviet philosophy of peaceful coexistence. They do not hide their resolve to create Communist states throughout the Afro-Asian world. They have no scruples in exploiting the forces of violent racism to promote this objective. They now have a nuclear weapon and will, in time, have many more. They do not reject war as an instrument of policy. What they do reject is the United Nations and the principle of collective security; indeed, at this moment they are busily organizing a rival body, whose prime object will be to fan the flames of racism. Meanwhile, the U.N.—jointly sabotaged by Russia and France—has almost ceased to function.

What, then, are the Americans to do? Much of the responsibility for the errors of the past lies at their door. Their attempt to quarantine China and their maintenance of counterrevolutionary regimes on its doorstep help to explain Peking's aggressive and destructive mood. They declined to attend the 1954 Indochina conference and explicitly refused to endorse the settlement. Its most important provision—for the holding of free and supervised elections throughout Vietnam—was rejected by Saigon at Washington's instigation. No one can say whether the Geneva agreement, if applied, would have brought peace and stability; but America must take the blame for this lost opportunity.

It is idle, however, to weep tears over what might have been. The mechanism of the Geneva control system still exists but the spirit has departed. It now looks as though Russia is no longer willing to fill her role as co-chairman; in any case, the idea that Russia would act as an effective restraining force on China has foundered in the Sino-Soviet dispute. What is really needed is an entirely new conference, at which America and China would be fully represented—a Far Eastern summit where the two primary powers would meet face to face.

Is this impossible? There are some hopeful signs. The Americans reiterate their determination to prevent the war from escalating. The mood in Moscow is confused but on the whole reassuring. Evidently Mr. Kosygin and his colleagues are still anxious to meet President Johnson; and, though Kosygin made angry noises in Hanoi, he carefully refrained from specific commitments which would encourage the Vietminh or the Vietcong to raise the scale of the conflict. Perhaps the most helpful move at this stage would be to bring forward the Johnson-Kosygin meeting and to place, at the head of its agenda, an invitation to Peking to join them. This is certainly a course Mr. Wilson could well urge upon his friends in Washington. In the meantime, while counseling restraint, he should make it clear that America has Britain's sympathy in her unenviable task.

—*New Statesman, London.*

forces fighting against Communism are becoming steadily more diffused, and the wish of the people to achieve peace is an increasingly important factor. Thus the enormous amount of American help to a people that hardly wants to be helped stands out more and more as a paradox.

—*Svenska Dagbladet.*

EDINBURGH:

Weighing Soviet Influence

PRESIDENT JOHNSON has now developed a fairly consistent policy of punishing the Vietcong successes by graduated strikes against the North. He will have to take special care before ordering any new ones. Perhaps the Vietcong will gamble on being able to bring Russia firmly behind the revolutionary strategy of China. If they do goad the Americans it will indicate that the Russians, if they really want peace on terms that will not completely humiliate the United States and encourage China, do not have enough influence to mediate effectively in this confrontation. —*The Scotsman.*

TORONTO:

Something of Value

NOW THAT THE United States is heavily involved in the conflict in Southeast Asia, it is important to sort out the facts that are involved:

1. The United States and its allies in the Southeast Asia Treaty Organization have no territorial claims on any nation—Communist or neutral—in that part of the world.

2. Aggression has come from the north, from Communist China, and the measures taken by the United States are purely protective. . . .

3. The aggressor—the unabashed, defiant aggressor—is China.

We may not admire the political regime in South Vietnam. We may not think it is worth fighting for. But that is not the point. The point which the United States and its allies appreciate is that the southern thrust by China into the vacuum that once was French Indochina is only part of a greater design. China is looking hungrily at India, building up forces on the disputed northern frontier. South Vietnam is the immediate target; but all the lands of Southeast Asia are bait for the southward sweep.

There are some who would argue that the United States forces in Vietnam should not fight back, should not interfere with the supply lines nourishing the Vietcong forces intruding on Vietnamese territory.

This is nonsense.

The Chinese are overtly playing for keeps in this arena and if they are not

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stopped they will go on to bigger and richer targets.

Of course there are political nuances in the conflict that is taking place. The Sino-Russian jealousy is undoubtedly a factor. This is an intricate and sophisticated factor. But, essentially, it doesn't matter. What does matter is that the Communist Chinese hordes are now on the march. The goal of the march is not Vietnam or Cambodia or Burma. The goal, apparently, is the whole of Southeast Asia.

At present the United States, supported to a degree by South Vietnam forces, is carrying the burden of resistance. In doing so, it is penetrating the territory of the aggressor and his accomplices.

This is proper behavior.

In such incursions, the U.S. military forces are not attacking. They are defending something that is of value to all of us. —*The Telegram.*

NEW DELHI:

Ominous Question

THE LATEST U.S. military action against North Vietnam is obviously of a much more serious character than its predecessor of last August. On that occasion American naval units had, it was charged, been deliberately attacked by the North Vietnamese at sea, so that the counteraction was in direct reprisal. On the present occasion any assault by the North is indirect; the U.S. measures were taken after a Vietcong raid on a U.S. military headquarters in the central part of South Vietnam. Though everybody knows that the Hanoi government has been backing and arming the Vietcong, the distinction is nevertheless obvious. Again, the second American reprisal was taken at a time when no less a person than Mr. Kosygin was visiting Hanoi. . . .

The U.S. decision therefore seems comprehensible only on the supposition that determined measures were needed to restore a tottering situation; President Johnson's "clear the decks" speech and his decision to evacuate the families of U.S. "advisers" presumably indicates as much. For Washington, and indeed the non-Communist world, the stakes are of course high; if South Vietnam is overrun, Laos will hardly hold out long (its position had already been made worse by the latest antics of General Phoumi Nosavan), whereafter Cambodia would probably find it safer to come to terms with the new order pretty rapidly. Peking-brand Communism, again on the march, would have reached the borders of Thailand, while on the southern front lurked the danger of an all-out Indonesian attack on Malaysia, backed by renewed subversion from the former Malayan Communist guerrillas. Yet the extent to which the present measures will in fact stabilize the situation is a more doubtful question; and the extent to which they will need to be further carried if the present calculation fails may even be an ominous one.

—*The Statesman.*

LONDON:

Uneasy Balance

BOTH MOSCOW AND WASHINGTON have now spelled out the terms [in Vietnam], and they make an exact balance of opposites. For the United States the prerequisite for any peace talks is that North Vietnam should cease its aggression against the South. For Russia, Mr. Kosygin insists that there must be no more American strikes against the North. While demanding the withdrawal of United States forces from the South, he does not make this a precondition for any negotiation. The White Paper issued in Washington is designed to make clear the extent of Communist aggression from the North, and therefore Hanoi's direct responsibility either for calling it off or for continuing it—with consequences already manifest.

Meanwhile, it will be a mistake for the aggressors to conclude that time is on their side. With direct American participation, the guerrilla attrition may now be escalating into a war capable of being won, in which the Communists would face the alternatives of defeat or negotiation on terms that have been plainly stated.

—*The Daily Telegraph.*

PARIS:

Prelude to Negotiation?

IT SEEMS NOW that the Americans may have decided to end this second Indochinese war with a compromise. There is no possibility of their evacuating Vietnam of their own will, or of the Vietcong's forcing them to do so through a decisive defeat. . . .

Thus, to get out of the war, it is necessary to negotiate, but to negotiate from a strong position and with a partner who is capable of fulfilling his obligations. To the Americans, China is not a valid partner in such a discussion. The USSR might be one. In this light, the American air interventions in North Vietnam can be interpreted as a sort of circuitous appeal saying to Hanoi and Moscow: We can go on with this game from both sides interminably, without gain for anybody. Therefore, with everybody interested in a solution, let's talk.

—*Le Figaro.*

At Random

► "On the most optimistic reading, the hopes of a lasting peace in Vietnam in the near future are not at all good."

—*The Glasgow Herald.*

► "America's aerial action against military camps and installations in North Vietnam would certainly appear to be a preface to wider, if not worldwide, conflagration. Communist China and, according to present indications, Soviet Russia have offered their 'resolute' support to North Vietnam. Another Korean imbroglio may thus be in the offing. Proceeding further on the same assumption, one may even infer that a world war, involving possibly the use of thermonuclear weapons, is about to overtake mankind."

—*Thought, New Delhi.*

► "Although John Foster Dulles is dead, the spirit of brinkmanship has again reared its head in the crisis caused by the bombing of North Vietnam by U.S. aircraft. . . . It is about time that the United States realized that its policy in South Vietnam leads nowhere."

—*Radio Budapest.*

► "There will have to be negotiations in the end. There is not enough at stake in Vietnam to justify either the United States or the Soviet Union indulging in a further bout of brinkmanship."

—*The Birmingham Post.*

► "Nothing is easier than the statements being uttered all around that the United States shouldn't be in Vietnam. No one wishes that more profoundly than the United States. But the United States is there. The Geneva agreements of 1954 partitioned Vietnam . . . and prohibited attacks from one side against the other. Communists in North and South Vietnam have violated the agreement; they have been the provocateurs from the beginning, not the United States." —*The Ottawa Journal.*

► "It is unlikely that the Vietcong attack on a U.S. army headquarters in Vietnam and the American reprisals it has provoked will escalate into a major conflict. None of the powers concerned, including the Soviet Union, can expect to benefit from a direct military confrontation the outcome of which would be as unpredictable for the Communists as for the United States."

—*The Times of India, Bombay.*

► "For Americans the question is not whether to negotiate but how to begin before more damage is done."

—*The Guardian, Manchester.*

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Ruminations of a Roamer

EDITOR'S NOTE: *The following guest column is by Eugenia Bedell, a free-lance writer and incurable global wanderer.*

IT ALL began when my husband changed jobs within his company several years ago. Along with the switch he acquired the unnerving habit of coming home and saying something like, "How would you like to go to Venezuela for a fortnight?" (He's English). Now, almost anyone would presumably like to go to Venezuela, or French Polynesia or Greece for a "futnut," but he always adds something precipitous like, "Think you can be ready in two days, old girl?"

Well, I don't unnerve easily, and so I almost always gulp (I've got it down to a very small gulp) and say, "Yes, of course."

This mode of life has put a whole new complexion (maybe even a faint blush of youth) on the questions that occupy my mind. Furthermore, I find more and more these days that I'm not alone. I keep meeting other people who are wondering about a lot of non-homelike things, too. If they themselves aren't jetting about, then it's some member of their family who's off to Nossi-Bé, Tegucigalpa, or Jos.

I can dimly remember, from my pre-travel days, when I used to wonder about things like whether or not I was brave enough to use a hair rinse, oh, just a *shade* lighter than my hair. And I used to wonder if, just because I adore broccoli, I was perhaps boring my family by serving it too often.

Things have changed. Just the other day at the grocery, for instance, as I stood in front of some canned hearts of palm, I found myself wondering if there really are 100,000 palms in the Spanish city of Elche, and how many cities there are that have over twice as many palms as people. And I began to question whether there really are, as they say, 365 beaches in Antigua and, if you divided the population equally, how many people that would make per beach.

And when I stopped by to get a newspaper, I wasn't even looking at the headlines. There I stood, watching two youngsters eyeing a banana split, wondering why you can't get an American ice cream cone in Tahiti, while on remote, virtually unknown Raïatéa, 130 miles away by flying boat, you can—from a Chinese grocer.

And ever since the day I saw the town of Aibonito (Oh How Pretty), nestled in a Puerto Rican valley, brushed by a golden evening light, I've wondered if there is another town, anywhere else in the world, called Oh How Pretty.

Sometimes I find myself wondering, too, whether other people have as much trouble as I do remembering whether Taiwan is the island and Taipei the capital, or vice versa. I wonder, too, if anyone outside Mexico can pronounce Popocatepetl and Iztaccihuatl, or, for that matter, spell the names of these great volcanos (a spelling bee in Mexico must be something pretty special). I mean, if you just walked up to them on the street and said, "Please spell Popocatepetl and Iztaccihuatl for me, correctly."

Just the other night, rustling up a shrimp curry, I found myself wondering why no one ever takes a picture of the Taj Mahal from the river on which it stands. It's terribly impressive and you get a sort of double exposure that way. I stopped wondering about *that* when I caught myself about to put curry powder in the *oeufs à la neige* I'd made for dessert.

Did you ever wonder why, with American plumbing in many Spanish-speaking countries, the tap marked "C" is hot water and the "H" is cold? Perhaps you found as I did, that the Spanish word for hot begins with a "C" and so, naturally, that goes on the hot-water tap! As for the "H," I guess it's a simple matter of what would *you* do with the one that's left over?

And I wonder why almost every travel writer perpetuates the statement that the urn on top of the tomb of King Pomaré V in Tahiti looks like a Benedictine bottle, when it looks like an urn?

And have you noticed that while you wander you inevitably overhear others wondering too? Sometimes, if we eavesdrop, we get answers to questions we hadn't even thought of. Consider the following exchange:

Tourist to taxi driver in a shared cab in the West Indies: "I wonder whether the plural of mongoose is mongooses or mongeese? You have a lot around here. Which do you say?"

Driver: "Two, three mongoose? More dan one mongoose? Oh, dat be *plenty* mongoose, mon."

The other day while shopping for some thread I found myself wondering whether it was a schizophrenic or just some indecisive soul who named the silk-cotton tree. And, off and on, I puzzle over the rolls of hemp rope on the street corners in Calcutta. Who keeps them lit so that any passer-by can easily get a light for his cigarette, cheroot, or pipe? Or, for that matter, who puts the rolls of rope there in the first place?

Before we began to wander I always thought that "If" with a capital "I" was a poem by Kipling, but now I know it is also an island near Marseilles.

And sometimes I wonder how many Americans last year visited Oxyrhynchus, Quintana Roo, Babelthuap, Lewis with Harris, Huyton with Roby, Montserrat, Baluchistan, or Coo.

About that urn atop King Pomaré V's tomb, it has circular handles on each side. All I can say is, I wonder how many brandy bottles have ring handles on them?

Until a few months ago I used to wonder if the Rann of Cutch was a man or a woman, and then I found it is a place. And I used to wonder why southern Portugal was one of the last places in Europe the Moors abandoned. Then we went there, and now I wonder why they *ever* left.

One time in Barbados we wondered what the man meant when we overheard him say to a companion, "I'm going to take her down by the trees there and wash her skin." Then he pointed to a nearby car.

In Thailand we wondered aloud about the prevalence of pretty little birdhouses and learned they are not for birds, but for kindly spirits that see to the welfare of the house whose occupants were concerned enough to "shelter" them.

I wonder if any place in the world is simultaneously hotter and more humid than Aden?

Don't you sometimes wonder why *all* hotel rooms don't have on-the-house

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Here's an idea of what our Heart of Europe motor coach tour is like: You fly from New York to London on an EL AL jet and then drive at a leisurely pace in an air-conditioned bus through 13 cities in England, Belgium, Germany, Austria, Switzerland, Hungary, Italy and France.

But maybe the Heart of Europe is not for the heart of you. Consider our Balkan Tours. Our Scandinavian Tours. Or the ones to Russia and Eastern Europe. And consider asking your travel agent about the ones that tickle your fancy.

On our Escorted Tours, you'll travel with a group of convivial people. But maybe your idea of a convivial group is you plus somebody else. And maybe you'd like to be a bit more independent.

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And now, if you have any further questions, we'd like to call your attention to our Coupon. It will be happy to provide the answers.

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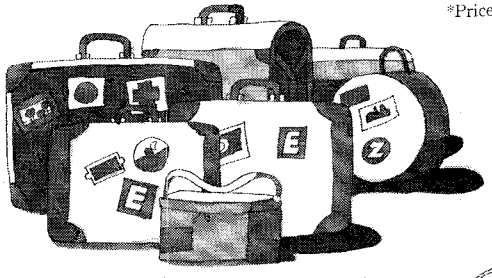
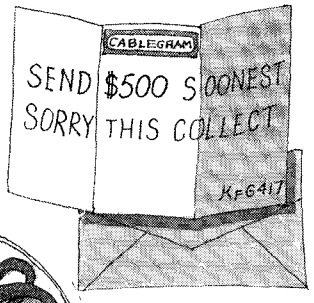
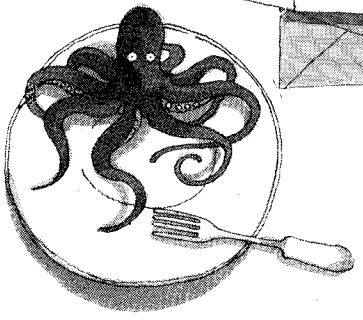
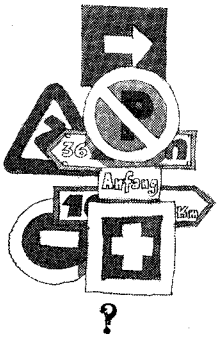


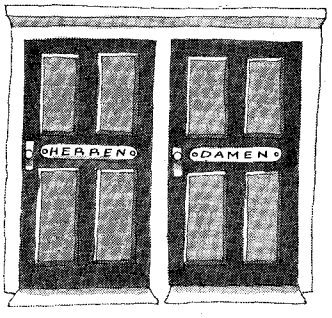
Damn! I think I tipped him $15.





Good Lord!
Is *that* what I ordered?





I'm pretty sure
it's the one on the right.

O.K. then, next time *you* do the talking.

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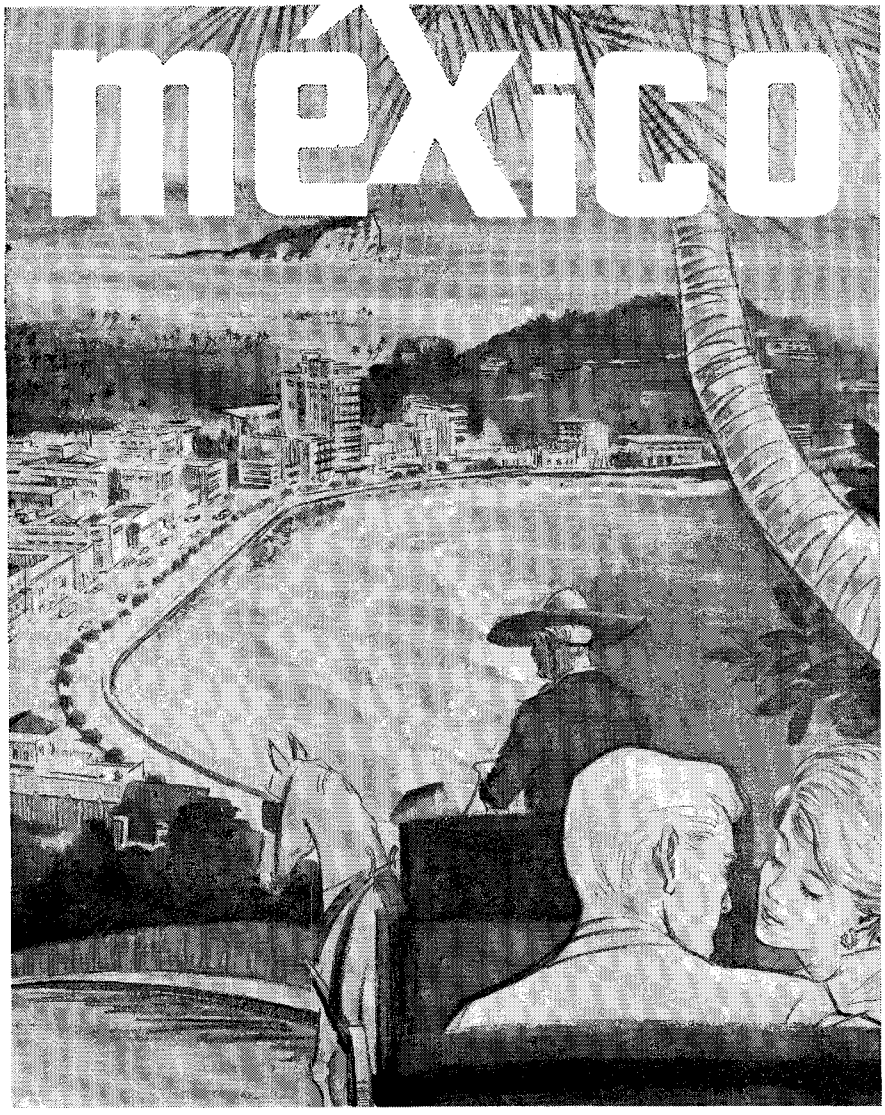

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Kleenex? Wouldn't it be great if they'd have Scotch tape, too?

We both used to wonder why Pointe-à-Pitre in Guadeloupe, Papeete, and other French settlements looked so dingy. Then we learned the French have an aversion to paint.

Do you ever wonder how many Americans last year went to Pondichéry, Chandernagor, or the Seychelles?

Sometimes what you overhear only makes you wonder all the more. I mean, like that woman tourist in Hawaii who asked the taxi driver in some surprise, "Oh, do you celebrate Easter *here*, too?" Or that woman in Rome saying to a friend, "Yes, Egypt is all right, but so many *natives*, my dear."

And there was the woman in that hotel lobby in London who said: "Well, no, I don't really care for this weather, I short-circuit so often." Later in the dining room, we overheard her explaining to a third person who had joined them, "I'm afraid you'll have to speak a little louder. It's this weather; my hearing aid has short-circuited again."

I'll never cease to wonder if that pigeon in Venice *knew* we were homeward bound and that I had packed and dispatched all my dresses.

We used to wonder why Tahitians went to so much trouble to make their roadside mailboxes so attractive and individual. Then we found that they are not mailboxes at all, but breadboxes, for "instant" roadside delivery of the crisp French bread made by Chinese bakers.

I wonder if there is any place in the world besides Tonga where there is no plane service allowed on Sunday, And my husband keeps wondering if there's any place, outside Yugoslavia, where the air fare for, say, a 200-mile trip is less than $5.

Did you, like us, ever wonder how to tell the difference between a Chinese and a Japanese tourist? Well, someone recently pointed out an almost infallible indicator. "If they have one camera," he told us, "they are Chinese. If they're wearing three or four, they are Japanese."

I sometimes wonder how many Americans last year went to Singaradja, Zihuatanejo, and Ayacucho, and how many Americans have been to a dance at the Creeping Butterfly in Long Look on Tortola.

And I used to wonder if Houffalize was a process (something like Hollanderize, which they do to furs), until I got to Belgium and found out it is a pretty little town.

And we've both long wondered how many people have been as tempted as often as we have to buy and eat some bon-bon in a native market, someplace where there have been dire warnings not to. And I wonder if they have succumbed as often as we have. Wasn't it delicious?

—Eugenia Bedell.

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(It doesn't even wait until we ask. It barges right in and tells us there's an empty seat on Flight 61 and to get hold of Paul Zoellner in Newark.)

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American Airlines

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The Volkswagen Station Wagon holds

Jiggs, Nevada is populated by five adults, four children, and one big dog that doesn't like photographers.

That happens to be just how many you can comfortably seat in a Volkswagen Station Wagon.

(In fact, the VW not only holds the whole town of Jiggs, it also holds about twice as much as a conventional wagon: 170 cubic feet.)

Next to people, the scarcest thing in Jiggs is gasoline. There's only one pump in the whole town. You have to drive 25 miles to get to the next one.

And you could get to the next one in a VW on about one gallon of gas.

O. A. Breschini, who runs the only saloon in Jiggs ("We haven't had a shooting

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the entire population of Jiggs, Nevada.

in two years.") says the summers get better than 105° above.

And Will Peters, who makes the best coyote bait in Elko County, remembers the winter of '36 when it got near 50° below.

Fortunately, there's nothing in the VW that can freeze or boil. The engine's air-cooled, so it gets along just beautifully.

Once we got all the people in, they liked the seats, windows and sunroof so much we didn't know how to ask them to get out.

So we contributed one brand-new Volkswagen Station Wagon to the town of Jiggs, Nevada and rode off into the fading sunset.

(Sometimes it pays a town not to get too big.)

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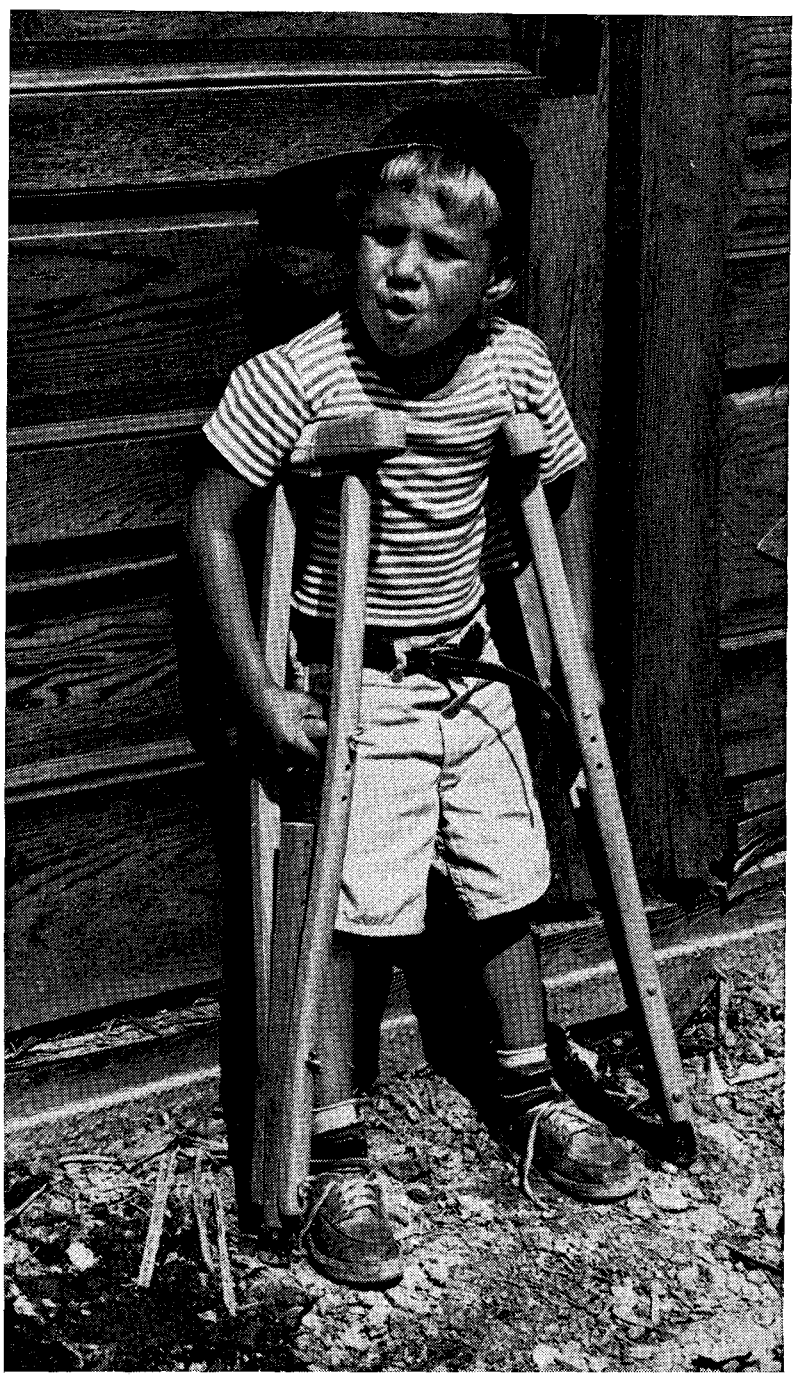
Hey, Mister!

Lend me a dollar to help me walk and I'll make you feel good all day (P.S. I'll pay you back when I'm rich)



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MUSIC TO MY EARS

Shostakovitch's *Katerina*—Prevedi

THE FIRST, inescapable fact about Shostakovitch's *Katerina Ismailova* (née *Lady Macbeth of Mtsensk*), which the City Center Opera is offering for its first New York hearings in thirty years, is the verve and vivacity of the musical language its composer commanded at twenty-six. The deep freeze of silence in which it was immersed by Stalin's displeasure left little, in the meantime, to sustain the impression of its original performance in New York (at the Metropolitan, with the late Artur Rodzinski conducting a visiting company based in Cleveland). But the tide of de-Stalinization that brought the work out of its long, enforced hibernation has also restored it to a rightful place in the true line of Russian opera.

When it was new, the emphasis was all on the acts of violence that provided N. Leskov with the justification for his ironic title. So much has happened on the world stage in the three decades since then that *Lady Katerina* (to make a montage of the two titles associated with it) is now no more discreditable to the so-called godless society from which it emerged than some recent shockers have been to ours. The triangle of a woman in love with a man who is not her husband, and a father-in-law who intrudes, is as old as it is familiar. What distinguishes Leskov's version is the violent deaths (three murders and a suicide) that occur between the first and last curtains. It has a scene in a lady's room (boudoir) but not, at least, in a men's room (toilet).

Shostakovitch contributed no little to its first reputation with the grisly pleasure he took in some of its more lurid aspects, especially the chortling trombones to express the "Lady's" sexual satisfaction by her lover. These could not be heard in Julius Rudel's meticulous treatment of the score as it now stands and may be presumed to have been expunged or scaled down in the composer's recent revision, at nearly sixty, of what he wrote in the carefree exuberance of twenty-six.

Opportunities for comparing the old score and the new have been restricted, but those who have made such comparisons say the alterations are otherwise minor. An interlude has been added in Act II, an orchestral prelude to Act III, and a solo for Katerina to soften some of the harshness of her character. Such additions and subtractions aside, the score is an impressive monument to the Shostakovitch that might have been.

Here there is no sense of a presence peering over his shoulder; the writing goes its own facile way, sometimes coming closer to grips with the new musical vocabulary of the West than Shostakovitch has ventured recently. Whether the state-decreed rebuke was responsible or not, Shostakovitch has not since offered an opera for production—an abiding shame for a man who, in this work, gives so much evidence of aptitude for the stage. His next work, it may be recalled, was the Fifth Symphony, which bore the subtitle *A Soviet Artist's Reply to Just Criticism.*

FOR all the evidence of gifts and resources it conveys, *Katerina* as revised remains a flawed and inconsistent work. There are, from the atmospheric beginning to the eloquent ending, evidences of Shostakovitch's true commitment to the plight of his heroine (who seems to take her emotion for Sergyei as more than a physical fact). But these are contravened and dissembled by other evidences of mockery and caricature (one such scene, in the police station, was omitted). Their implication is that Shostakovitch, at twenty-six, was too mercurial and immature to play his cards without dealing from the bottom. What he might have done, operatically, at thirty-six or forty-six we shall never know.

Some of the flaws may have been in the stage presentation, which was neither as skilful nor resourceful dramatically as it was musically. To have a husband, who has been away while his wife has rejoiced with a lover and murdered her father-in-law, enter by asking, "What have you been doing lately?" is too much of a challenge to any audience's sense of the ridiculous. Certainly Rudel, who took credit for the translation, could have found some other, less incongruous words. But it is also a fact that Frank Corsaro's direction of the scene in which Katerina wrestles with her lover-to-be and arouses the beast (or is it the best?) in him taxed credulity, as did the inapposite accent of the Priest who presides over the funeral service for the father who dies of a midnight snack of mushrooms, grits, and rat poison.

Rudel's conducting, as intimated, was the driving force of the performance, pushing past any number of possible obstacles to a wholly satisfactory exposition of the score. The orchestra has rarely sounded so well in a City Center opera, a tribute both to his preparation and the enthusiasm it aroused in his players. In the crucial role of Katerina, Eileen Schauler performed much beyond her prior status as a singer in Gilbert and Sullivan and operatic oddments. She could be described as a younger Patricia Neway, with something of the same controlled intensity and dramatically oriented vocal character. This is a big part and Miss Schauler dealt with it resourcefully. I did not find her a persuasive image of a Russian woman with mayhem in her makeup, especially in comparison with the sturdy, broad-shouldered Richard Cassilly as the Sergyei who does her bidding. Richard Krause was vocally plausible but dramatically undersized for the husband who arouses what might be called his wife's lethargy. William Chapman pronounced every word of the father's part with clarity and excellent vocal sound.

The rural setting was suitably drab, with a well-contrived arrangement—on a turntable—to make the bedroom instantly accessible. More thoughtful direction would have prevented Sergyei from turning up, a few minutes after he had absorbed a lashing for his misdeeds, with an untorn shirt and no signs of bloodstains, nor would it have permitted the mistress of the house to saunter around amid the serfs in her night clothes. However, what was best about *Lady Macbeth* remains conspicuous in this hearing of *Katerina Ismailova*—the promise of a brilliant young talent deterred and turned away from its ultimate fulfillment by state edict.

THE Metropolitan's new singer of the week was Bruno Prevedi, a tenor who is both young and Italian. For his debut as Cavaradossi, he provided a voice of promising quality and a more than average amount of substance, testifying, in part, to his origins as a baritone. He also has some oddities of production that result in a tendency to drag one tone into the next—it is more, even, than a *portamento*—in the range from F to B flat. He is reasonably musical and not bad-looking—all of which suggests that how far he goes depends on the extent to which he can consolidate his resources and make the better ones predominate. Dorothy Kirsten sang her practiced Tosca and Ettore Bastianini practiced his Scarpia. The conductor was Fausto Cleva.

In addition to singing a Siegmund, at the Saturday broadcast of *Walküre*, that was close to the best, if not the best, he has done in his career here, Jon Vickers undertook to fit himself for the first time into the vocal and physical attire of Erik in *Der Fliegende Holländer*. It had certain sturdy attributes of musicianship, phrasing, and clean enunciation that are the expectable attributes of this Cana-

(*Continued on page* 80)

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In a Few Well-Chosen Words

Story Jubilee, *edited by Whit and Hallie Burnett (Doubleday. 589 pp. $5.95), provides in its fifty selections a sampling of the name writers who early in their careers were welcomed by Story magazine. A graduate student at Stanford University, Page Stegner is completing his Ph.D. in American literature.*

By PAGE STEGNER

BROUGHT from Mallorca to America in 1932 by the Book-of-the-Month-Club and Random House "to see if there were a reading public for the magazine in America and writers to write for it," *Story*, a noncommercial periodical for the promotion of nonformula short stories, has never altered its original aim, and continues to be our only magazine devoted exclusively to the short story. *Story Jubilee*, edited by Whit and Hallie Burnett, is an anthology of purportedly the "best of the best" from the magazine; and its fifty stories afford a good sampling of its contributors.

Since 1931 almost every important writer of short stories except Hemingway and Eudora Welty has at some time, generally early in his career, found a welcome market in *Story*, and the list of authors in this new collection is extremely impressive: Sherwood Anderson, William Faulkner, Graham Greene, Eric Knight, Kay Boyle, Carson McCullers, John Cheever, Truman Capote, Norman Mailer, Frank O'Connor, Sean O'Faolain, Tennessee Williams, Luigi Pirandello, to name only a few. The Burnetts' dedication, in years when the short story market has been steadily dwindling, is something for which both writers and readers may be grateful.

However, this collection is one of several that have been edited from *Story*'s files by Whit Burnett, and many of the selections are repeated from earlier anthologies. Ten of the fifty, for example, appeared in *Story: The Fiction of the Forties*. Furthermore, there are obvious limitations placed on any gathering from a single periodical, particularly when that periodical has specialized in discovering writers, and has often recognized talent before talent was quite ready to be published. Thus, although the names of the contributors make up a distinguished list, the stories representing them are sometimes far below their best: Norman Mailer's "The Greatest Thing in the World," for example. Mailer himself asked in an earlier Burnett collection that it be noted that this story was written when he was eighteen. Tennessee Williams's "The Important Thing" is another piece of juvenilia that might have been omitted, while Truman Capote's "My Side of the Matter," one of his first published stories, strikes one as precisely that.

It would be difficult to extract from these selections any clear history of the short story during the past thirty-three years. While the selections are various, they are not systematically or chronologically so. Nor do they reflect the 1930s, Forties, and Fifties: the Depression is not here, World War II only indirectly in one story, and so on. One wonders, on this evidence, if the short story is half as good a carrier of social history as the novel.

Story's open door does not seem to have let in much experimental or far-out writing unacceptable to other magazines; nevertheless it can be said that the editors' taste and literary judgment have held up very well through the years. There is a good deal of solid and exciting reading in this new anthology: stories like Frank O'Connor's "Michael's Wife," Kay Boyle's often reprinted story of D. H. Lawrence's death, "Rest Cure," Hallie Burnett's "Heart Is a Masculine Noun," Sean O'Faolain's "Kitty the Wren," and Eric Knight's "Sam Small's Tyke."

The brief appendix to the collection, concerning the vicissitudes of *Story* magazine, is fully as interesting as the stories themselves. The faith in the short story and the willingness to accept it in all its diverse moods that is revealed in this essay deserves our greatest respect even if the magazine had never discovered a good young writer, or published a first-class story.

Tired of Living, Afraid of Trying

The Edge, *by Shirley Mezvinsky (Doubleday. 210 pp. $4.50), reflects the common predicament of wasted gifts among today's young womanhood. A novelist as well as literary critic, Daniel Stern wrote "Who Shall Live, Who Shall Die."*

By DANIEL STERN

IT IS rare that a contemporary novel tackles a current "problem" and results in a piece of genuine, artfully created experience. It is even more infrequent in first novels. *The Edge* is Shirley Mezvinsky's first novel. It is about a "problem." But it is written with the assurance of an artist and with great (and, for the most part, unsentimental) sensibility.

The Edge presents what I would guess to be a fair approximation, carried to extremes, of what thousands, perhaps many thousands, of women in America are feeling. This is, briefly stated: "I'm bright, well-educated, still young—yet there's nothing in the world that I want to do today or tomorrow that means very much to me. I have been highly trained by my family and my society to supervise a household that involves about one-tenth of my intelligence, abilities, and emotions."

This predicament is precisely rendered and communicated with great conviction exactly because the author has steered clear of didactic complaints. Instead she immerses us in the tormented consciousness of Lois Marks, a talented and terrified middle-class girl with a husband and daughter, a good home, and financial security. One feels from the first that this is going to be a tough one to bring off. How is the author to prevent the passion of her heroine from being ludicrous: Gethsemane in the hinterlands?

She does it by letting us spend one day, from morning till morning, inside the anguished mind of Lois Marks, a visit whose painfulness is mitigated by the almost involuntary, bitter charm of the girl, and the absolute authenticity of most of the inner exploration.

LOIS is the girl whose college dramatics seemed to be leading towards a potentially important career. (For dramatics read the predilection of the girl *you* knew. You know—the one your brother used to date.) The girl who, when the chips were down, was frightened of the alien way of life the arts seemed to demand—frightened of anything, in fact, but the bourgeois, stultifying life she hated; the life her mother assured her, always, was a woman's only destiny and happiness. She's the girl who, instead of chancing it with her career, married a fellow who was safe and solid (though he did have a physics

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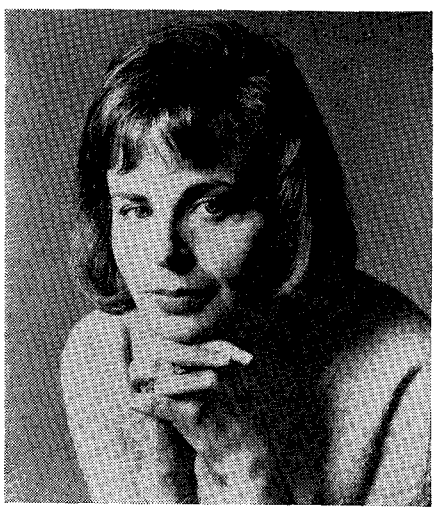
project that promised "big things" before he opted for his father's furniture store).

Pick her up eight years after the marriage. You will find her in a state of paralyzed desperation. When her husband leaves for work in the morning the day stretches before her, a terrifying desert. The refuge? Take a sleeping pill. Let the maid take the little child to nursery school. Wake up. Pick her up at school. Take her home. Leave her with the maid. Go to a movie. Then wander in fear of going home, of the emptiness, inside and out. And all the while keep rehearsing the life that led to the daily nightmare.

IN this rehearsal lies the only flaw in an otherwise excellent literary debut. It is the only part of the book that falls into the trap of the "problem" treatment. Here arrives the familiar Jewish mother, dominating her fat, weak son, her passive husband, and finally, by indirection, Lois. Here, too, come some of the pat psychoanalytic motivations that pass for insight. If the dilemma of Lois Marks is merely the result of a psychological imbalance created by the bugaboo of Momma, and compounded by Lois's weakness under its onslaught, then the story is sad but trivial.

However, if, as the rest of the novel suggests, the tragedy of the Lois Markses is a general one today—if our society is wasting valuable human material (not just neurotically flawed individuals), if our gifted and educated young women have no place to look for their salvation—then Miss Mezvinsky has not given herself (or her heroine) a fair forum.

Nevertheless, she weaves a spell, and makes a visit in Limbo a fascinating experience. This is a book worth reading. And I would guess the next one will be even more worth while.



—*Suzanne Szasz.*

Shirley Mezvinsky—"genuine, artfully created experience."

Reference Books

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because of its large amount of information about dance forms of all eras and all regions. However, the text reads as if it had been poorly translated from the Albanian; petulance and prejudice abound, linguistic assumptions are treated as facts, cross references often wind up in blind alleys, and other evidences of incompetent editing keep cropping up.

A glance at the **Dictionary of Italian Painting** (Tudor, $8.95) might give the impression that it is a bare compilation of biographies, but it is much more. Each of the 250 artists of the period (thirteenth-eighteenth centuries) is discussed in terms of his milieu, the tradition that molded him, the influence he may have had on others. The characteristics of each style, movement, and region are also traced in separate articles. A special attraction of the book, which runs to 320 double-column pages (5¾" x 8¼"), is the inclusion of a reproduction, almost always in color, on nearly every page. True, the color is not too often what it should be, and dimensions are omitted; but the illustrations still serve as a faint intimation of actual glory.

The **Dictionary of Modern Painting** (Tudor, $8.95), which is 420 pages long, is of identical plan and format. The second revised edition covers the period from 1850 to 1950: Pissarro to Pollock and even a 1960 Picasso, but fortunately omitting Warhol. Color reproduction is, on the whole, considerably better than in *Italian Painting*.

Volume IX in the incomparable **Encyclopedia of World Art** (McGraw-Hill, 15 volumes, $597 by subscription) has appeared (*Landscape in Art* to *Micronesia*), encompassing at last both Leonardo and Michelangelo. Each 8¾" x 11½" volume runs to about 500 pages of two-column text with maps and diagrams, plus 500 pages of reproductions. These, whether color or monochrome, are chosen with imagination, exquisitely printed by letterpress, and fully documented. Each subject is covered in depth, though not often to as great length as, say, Michelangelo, whose fifty-page article is a masterpiece of analysis of his life, painting, sculpture, and architecture, and is supplemented by ten full-page plates (four in color) and twenty-five smaller reproductions. Among the nearly 100 subjects in the new volume are Laotian Art, Le Corbusier, Lehmbruck, Magic, Mannerism, Masks, Mediterranean Protohistory, and Mesopotamia. If you are not yourself a subscriber, at least make sure that your library acquires this superb set (which would become even more valuable if the publishers supplied an index to the volumes published so far).

(3) You won't find Leonardo or Michelangelo in the course of your **Art Tours & Detours in New York State** (Random House, $4.95), but here in Poughkeepsie is a terra cotta attributed to Leonardo's nephew, Pierino da Vinci; in Glens Falls are two Rembrandts and Rubens's oil sketch for his *Head of a Negro*; in Buffalo are Renoir's *Little Blue Nude* and Degas's *Portrait of Rose Caron*; in Canajoharie is a landscape by Andrew Wyeth. S. Lane Faison, Jr., proves that even outside New York City you can come upon treasures in every part of the state. His guidebook divides New York into nine regions, tells where and when to visit each art repository and what to look for after you've parked the car, then skillfully adds a short comment on the artists and their works. Over 400 thumbnail photos pinpoint the art and illustrate the handsome volume, which concludes with a list of other buildings worth visiting in each area.

Ronald Hamilton has similar interests but takes a different approach in **The Visitor's History of Britain** (Houghton Mifflin, $4.50). Imagine finding yourself at Hatfield House and not remembering how Charles I lost his head! Or wandering into Salisbury Cathedral, ignorant of its place in the development of English architecture! Here are lively sketches of Britain's rulers, grouped by periods so that you can tell whether Hepplewhite was Georgian or Stuart. Good Queen Anne (we are told in one typical breezy page) was "virtuous, dull, obstinate," but "kindly withal"; she reigned during Marlborough's victories and Swift's heyday. Since England's political and art history looms at every stage of your tour, it's wise to pack this convenient (and silent) illustrated guide.

But if you are seeing America first, one or more of the following may be just what you need:

A Tour Guide to the Civil War (Quadrangle, hardbound, $7.95; paperback, $2.95) is arranged by states, and within each state by places in alphabetical order. Entries run from a sentence to several paragraphs, crammed with bits of history, local color, and anecdotes. For each state a map indicates the major places worth seeing.

Colonials and Patriots (U.S. Government Printing Office, $2.75) is an illustrated guide to "Historic Places Commemorating Our Forebears, 1700-1783." The Longfellow House in Cambridge and the Thomas Paine Cottage in New Rochelle are among the 182 landmarks described in their historical and frequently their architectural aspects. Here too the arrangement is by states. Six relief maps, scores of large photos, and a well-written historical introduction add to the reference value of this book.

The fiery fountains of Mauna Loa in eruption, the peak of Mt. McKinley rosy

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at sunrise, Crystal Lake's emerald water in Mammoth Cave—these and many other "ooh—look!" views illuminate the text of **Our National Parks in Color,** by Devereux Butcher, naturalist and photographer (Potter, $5.95). The descriptions, written in the style of a personal journal, cover the features and statistics of the twenty-eight national parks, thirty-three "nature monuments" (Grand Canyon, Buck Island Reef, Joshua Tree), and eighteen "archeological monuments" (Gila Cliff Dwellings, Montezuma Castle). Three maps locate the beauty spots.

A few superb views are mentioned in **Hart's Guide to New York City** (Hart, $7.95), but what the compilers of this chunky, 1,400-page volume really care about is the fruits and follies of urbanization. Curiously enough, because of the exigencies of the alphabet, almost the first thing they tell you is how to *leave* the city: *Air Taxi* ($125 to Lake Placid), *Airlines* (twenty-four hours for the 9,435-mile flight to Rangoon), *Airports* ($4 for lunch at the Golden Door). But soon enough you're swept off to two pages on Coney Island (*Amusement Parks*), you are told where you can rent a chimpanzee for $50 a day (*Animals and Pets*), sample the best baked goods, play bocce or golf, browse among old books (but Duschnes has moved to another street and Argosy, redesigned, is no longer "untidy"), buy a derby, sip a good cocktail for 76¢, or go *Sightseeing on Your Own.* There are locations of places catering to various national groups, guides and brightly colored maps for neighborhoods, streets, and transportation systems, articles that give advice on tipping or outline the resources of the museums, libraries, and galleries—and it's all properly indexed, easy to consult, and irresistible. Recommended to New Yorkers as well as to the less fortunate.

(4) It was a Colonel Nicolls who took possession of the area in 1664 for the Duke of York, and it was on August 27 that the town's name was changed from Nieuw Amsterdam. The first permanent American newspaper was the Boston *News Letter,* issued in April 1704. The foregoing is printed by courtesy of the fourth revised edition of the perennial **Everyman's Dictionary of Dates** (Dutton, $5.50), now updated for the first time in a decade. The arrangement is not chronological but alphabetical by subject. *Telstar, Crossword Puzzles,* and *Haifa* have their own short entries among 18,000 others; but for many facts the dates must be sought in longer articles and tables under names of countries and their literatures, geographical features, professions, wars, etc. An enormous number of answers to "When?"

A. W. Palmer brings a fresh modern viewpoint to bear on the facts discussed at varying lengths (and also in alphabetical sequence) in his **Dictionary of Modern History 1789-1945** (Penguin, paperback, $1.25). Political articles predominate (Reichstag Fire, Warren G. Harding, Cuba, Second World War), but not to the exclusion of entries for such figures as Hegel, Carlyle, and Florence Nightingale, or of such topics as the Cooperative Movement and Encyclicals. Coverage is selective rather than comprehensive, and the emphasis is Western European, especially British; but within the author's chosen scope it is an excellent little handbook.

The straight narrative treatment works well in the series of which the 400-page **Larousse Encyclopedia of Modern History** (Harper & Row, $20), embracing the period from 1500 to 1960, is a spectacular example. Its 8¼" x 11¼" format gives full play to the extraordinary illustrations (500 in all, including thirty-two color plates). As part of Marcel Dunan's *Histoire Universelle,* the work is not concerned exclusively with the politics of Europe and the U.S.; its lucid text, beginning with feudal decay, the age of discovery, and the high Renaissance, shows a sympathetic understanding of the culture and stresses of every continent. Thus photos of primitive sculpture and a diagram of a slave ship highlight accounts of ancient Negro kingdoms, their despoliation by white invaders, and the troubled rise of the independent African republics. To mention the full-page color reproductions of a Kuniyoshi print, a Chagall painting, an Australian bark drawing, a Peruvian vase is only to hint at the book's visual resources. A thorough index makes the entire text as accessible for reference as it is agreeable.

"This is Africa's age," Albert Luthuli declared three years ago in his Nobel Prize acceptance speech. He called for "noble actions that could be 'footprints on the sands of time,'" and continued with four more lines from Longfellow's poem, giving them a significance we had forgotten. The entire address is printed in **Classic Speeches: Words That Shook the World** (Philosophical Library, $10), selected by Richard Crosscup. Although an overpriced, unprepossessing volume, it is a brilliant collection, even if another man's choice of sixty-four speeches might not coincide with these. Tyrants and reformers of all ages are among the speakers, who date back as far as the Biblical and classical periods. With fourteenth-century sermons by Wyclif and John Ball, addresses by Charles I and Cromwell, Thomas More and Clarence Darrow, FDR and Stalin, the book provides basic source material for many eras of world history. (It is arranged alphabetically by speaker; chronological order would have made more sense.)

(5) The institution of the papacy has been a significant part of the history of

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the West for nearly 2,000 years. **The Popes** (Hawthorn, $15), edited by Eric John of Manchester University, is a useful contribution to that aspect of our past and present. Its 263 biographies, from the apostle Peter to today's Paul VI, often investigate the pope's temporal concerns to as great an extent as his ecclesiastical problems. A description of the human qualities and defects of each pope, and interpretations of the important encyclicals, contribute to an understanding of policies, accomplishments, and failures. Sometimes the sectional commentaries are more explicit than the individual biographies, as in the account of Pius XII's reaction to Hitler's genocidal activities. The portraits, many in color, are taken largely from the works of the great painters and sculptors.

The apostles are the most recent figures in the story told by the **Pictorial Bible Encyclopedia** edited by Gaalyahu Cornfeld of Israel (Macmillan, $17.50). He and his scholarly assistants have drawn on the latest discoveries to produce a one-volume synthesis of all that is known of the peoples, cultures, and places associated with the Old and New Testaments. The difficult task is accomplished in an oversized volume (725 pages, 8¼" x 10¾") packed with small but readable type and brimming over with black-and-white photos and maps keyed to the text. The articles, many of them virtually monographs, are printed in alphabetical order and minutely cross-indexed. *Aaron*, the first entry, takes up two pages; *Acts of the Apostles* five pages of text and four of illustrations. These and the next two articles—*Aegean Civilization* and *Agriculture*—indicate the range of the contents.

The Book of Jewish Knowledge, by Nathan Ausubel (Crown, $10), is on the practical side, engaged to a great extent with daily application of Biblical and Talmudic principles and teachings, but the 560 pages, 8½"x11", also give ample space to spiritual and cultural themes—five pages on music, for example, five on monotheism, two on the regulations for preparing meat, eight on the Sabbath. The viewpoint is rationalistic but sympathetic and understanding. Hebrew language and literature receive extensive treatment, Jewish names are the subject of an enlightening article, and in fact scarcely a facet of Jewish interest—including customs and holiday observances—is left untouched in this encyclopedic volume, bountifully illustrated with 750 black-and-white photos and drawings.

Jewish celebrations have a chapter to themselves in Marguerite Ickis's **Book of Festival Holidays** (Dodd, Mead, $3.75); among the other holidays are St. Valentine's Day and St. Patrick's Day, Easter, Harvest Festivals, and (the longest chapter) Christmas. Songs and games, dances and recipes, costumes and favors, history and legends—all are vividly described and gaily pictured.

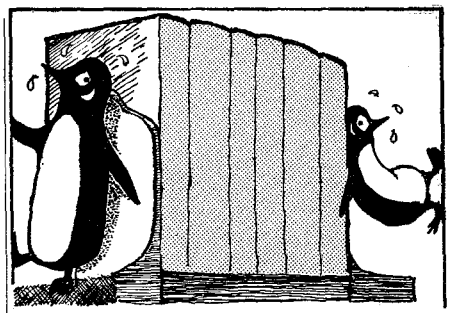
(6) The proper study of mankind may be man, but he has always been intrigued by other members of the animal kingdom—first as food, later as sport or as objects of admiration and curiosity. Birds in particular are the subject of several reference books published during the past year, and the half-dozen before us serve as many purposes:

Birds of the World, by Hans Hvass (Dutton, $4.95), is a popular survey concentrating on Europe and North America but not neglecting species from the rest of the world. Arranged in orders (perchers, birds of prey, etc.) and within these by families (finches, crows), each of 1,100 species (bullfinch, raven) is described by size, locale, and visible characteristics, and attractively pictured in full color.

The Oxford Book of Birds (Oxford University Press, $8) performs the same operation on species found in the British Isles. A code shows the months when each kind is in residence, when its nests contain eggs or young, and when its song can be heard. There are also short articles on anatomy, flight, behavior, and breeding.

Birds of Prey of the World, by Mary L. Grossman and John Hamlet (Potter, $25), does the job on a grand scale for eagles, vultures, falcons, owls, and the like. Out of 500 large pages (9½"x12½"), 300 follow the pattern of the guides just mentioned, but more space is devoted to each species, and monochrome photos and drawings are also employed to show range and plumage, the latter keyed to a chart of eighty-two colors. The first part delves deeply into the evolutionary history of birds of prey, their relationship to man, and their habits; and it is this section that is magnificently illustrated with full-page photos by Shelly Grossman—his seventy Kodachromes are almost three-dimensional. One notable six-page sequence shows a falcon attacking and downing a pheasant, and another of ten pages records a contest between a great horned owl and a snake. It requires little prior interest in predatory birds to appreciate the remarkable qualities of this definitive and readable study.

On the same scale, **The World of Birds,** by James Fisher and Roger Tory Petersen (Doubleday, $22.95), enlists the general reader's fascination in the manifold wonders of this polymorphous branch of life. The authors explain the varieties of avian species, their strange behavior, their evolution, and experiments designed to reveal their intelligence and trainability, and they warn of the perils that may lead to the extinction of many more species. They tell how to



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watch for birds and identify them with the use of field guides like the series created by co-author Petersen, who has made hundreds of paintings for the volume. Nearly half of the 300 pages are given over to a distribution atlas, in color, of 199 species.

Birds of the New York Area, by John Bull (Harper & Row, $8.95), deals exclusively with the occurrence of birds in the Atlantic flyway within a 100-mile radius of Manhattan. He locates the best spots for watching, and provides reliable data on more than 400 species. There are no identifying illustrations or descriptions.

A New Dictionary of Birds, edited by A. L. Thomson (McGraw-Hill, $17.50), is a comprehensive study of ornithology in all its aspects, written by an international staff, and arranged alphabetically in 925 pages 7½" x 10". Lengthy articles discuss general subjects such as *wings, hearing, fossils,* and *feeding habits;* special topics like *Shakespeare's birds* and *birds in poetry;* and all the bird groups. Major species account for hundreds of the shorter entries. The forty-eight color and monochrome plates and 300 line drawings are keyed to the text and to the index.

Noah's job was a cinch compared with that of former zoo-director Ernest P. Walker and his six associates in producing the mammoth (*Mammuthus,* that is) **Mammals of the World** (Johns Hopkins, two volumes boxed, $25), which describes the 1,044 genera fully, clearly, and absorbingly. ("In the jungle the average herd elephant is inoffensive, asking only to be left in peace . . . ." The rat genus "has more named forms than any other genus of mammals." The mongoose is not immune to the bite of a snake, just quicker and more skillful.) Arrangement is via nineteen orders (marsupials, bats, primates, etc.) and 123 families (kangaroos, vampires, people, etc.). Habitat, habits, appearance, seasonal and growth changes, breeding conditions, and other characteristics are given for each species, and more than 1,800 photos help make the 1,500-page set a classic among reference works.

Man's favorite animal (not counting woman) is seen in all its variety in **The Treasury of Dogs,** by A. F. Jones and John Rendel (Golden, $9.95). The most striking aspect of the book is the clarity with which Walter Chandoha's 200 beautiful photographs are reproduced: Over 100 are in color, some occupying a spread that measures 16¼" across and nearly a foot high. Introductory chapters discuss the history and nature of dogs in general, concluding pages offer practical advice to dog owners, and the text proper tells just enough about America's 115 favorite breeds to make the reader wish he owned a specimen of each.

Rather less popular are the subjects of our next two books. In **Reptiles and Amphibians** (Viking, $12.50), Zdenek Vogel tells how to care for them in a vivarium, and incidentally provides good descriptions of the various kinds of snakes, frogs, crocodiles (the young are "such charming animals"), lizards, turtles, and other hairless beings. The 253 photos (thirty-six in color) reveal a world of gemlike creatures, harmless little devils, darting green ropes, four-legged cacti—all collectible. In flowing prose, the author debunks the myths and gives much practical counsel, including suggestions on raising mice and fruit flies in order to feed your pretty pets.

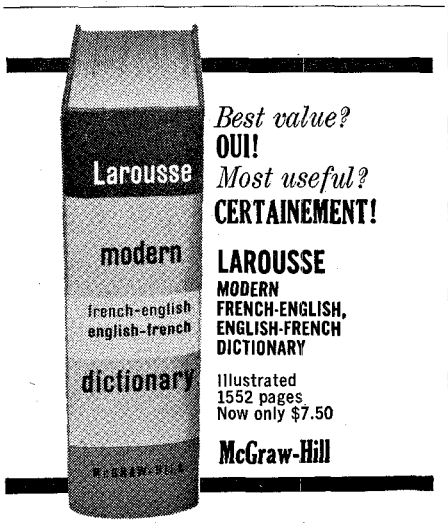
The rewritten and expanded third edition of **The Gardener's Bug Book** is out (Doubleday, $9.95), with Cynthia Westcott still skeptical about the dangers of chemical control and "the much quoted 'balance of nature' "; and so she lists an arsenal of chemicals (with repeated warnings about their deadliness) for application against 1,800 insects that try to share with us some 700 kinds of commonly cultivated plants. Entomological descriptions of each group and species of "bug," including the types of plant life on which they dote, make up the bulk of the 600 pages. One long chapter lists the host plants and their particular pests. Numerous illustrations make it easy to identify the insects and their depredations, and the glossary and index are equally professional.

(7) If Dr. Westcott will consult the 1965 edition of the **McGraw-Hill Yearbook of Science and Technology** (McGraw-Hill, $22.50), she will learn that those threadlike predators the nematodes can be destroyed without chemicals by any of ninety species of nematode-trapping fungi. She will also learn how insect resistance is reducing the value of DDT, dieldrin, and other toxic compounds (which thus become increasingly noxious to other forms of life). This year's volume, a self-contained 460-page supplement to the *McGraw-Hill Encyclopedia of Science and Technology,* leads off with feature articles on new developments in such fields as cancer research, meteorology, astronomy, and computers. Unfortunately these articles are not considered in the index to the 162 shorter pieces, which, dealing in alphabetical order with all branches of the field, comprise the main part of the book. While much of the writing is abstruse, most of it should be comprehensible to the untrained layman. The photos and drawings are outstanding (see *Mohole project, space probes, photography*).

Both Smithson Tennart (1761-1815), English chemist, and his mother died in riding accidents, forty years apart. Only Linus Pauling and Marie Curie have won two Nobel prizes. Aristotle is accented on the third syllable, it says here. Isaac Asimov began reading *Amazing Stories* at the age of nine and sold his first story to it ten years later; today he is associate professor of biochemistry at Boston University, author of fifty-five works of fiction and nonfiction, including **Asimov's Biographical Encyclopedia of Science and Technology** (Doubleday, $8.95), from which the above tidbits were gleaned. In order to demonstrate the interrelationship of their ideas, the 1,000 highly readable biographies are arranged in chronological groups from Imhotep to John Glenn via Columbus, Franklin, Freud, and Einstein—all traceable through a detailed index of men and concepts. Of the 650 pages, nearly 500 are concerned with the past 150 years.

(8) Time out now for recreation. Make mine Scrabble, but I'm not playing if anybody uses the **Vest-Pocket Anagram Dictionary,** compiled by Charles Haertzen (Follett, $1.95). How can you help winning if you're able to find instantaneously every combination of two to seven letters that makes a word? Besides the 20,000 words in the dictionary proper, he lists 1,000 others (some of more than seven letters) in the appendix of most common words. There are also special helps for cryptographers and experimental psychologists.

Cheating and other breaches of etiquette are among the topics treated in **The Official Encyclopedia of Bridge** (Crown, $10), which was authorized by the American Contract Bridge League "to provide an official and authoritative answer to any question a reader might ask about . . . bridge and its leading players." The newest laws are here, of course; also point-count systems, suggested play for over 650 suit combinations, frequency tables for various hands, recommended play for each position, strategy for various situations, summaries of signals, systems, and conventions, and a six-language glossary of terms and numbers. Running to 700 pages, this is



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the biggest bridge book in the history of the game.

For stamp collectors, **Postal Saints and Sinners** (Gaus, Brooklyn, N. Y., $10) is a Who's Who of more than 4,000 persons who have been portrayed on stamps. Since many of the brief biographies printed here can be found in no other compilation, the book's value transcends philately—which is still no excuse for the high price tag. If Kent B. Stiles, long the *New York Times* stamp editor, had lived to see his book through the press, he might have avoided such errors as the cross references (under Elizabeth II) to several persons not listed. Each entry concludes with the names of countries on whose stamps the portrait appeared.

For the history, rules, stars, records, and other data of games that require the player to stand up and move around, see **The Official Encyclopedia of Sports** (Watts, $6.95). It has treatises on thirty-three sports and games, among them archery, baseball, fencing, ice skating, judo, rowing, surfing, and wrestling. The emphasis is on participation, and there are action photos galore, but the diagrams and simple explanations of rules add to the joys of just watching.

The Complete Boating Encyclopedia (Golden, $9.95) is a big, shipshape, handsome volume in which 2,500 terms are defined briefly or—as with *handling a boat, accommodations, canoe, engine, sail, rough-water seamanship*—explained at great length, all in alphabetical order. Boxed information, clear diagrams, and photographs supplement the well-organized text.

For those of more primitive tastes, the **Complete Book of Outdoor Lore** (Harper & Row, $4.95) should be slipped into the jacket pocket before starting out on a hike or a camping trip. Clyde Ormond of Idaho tells what to wear and carry, how to get unlost, build shelters, and find and cook food. Two of the sections, more heavily illustrated than the others, are guides for identifying trees and animal signs.

(9) Strictly miscellaneous, beginning with a couple of books on beverages: In **Grossman's Guide to Wines, Spirits, and Beers** (Scribners, $8.95), fifteen chapters are about wine, ten about beers and stronger spirits, nine about operating a bar for profit. A table of hundreds of individual wines gives their pronunciation, source, characteristics, and use. It's always good to find out why you enjoyed a play or a glass of Riesling, and for the latter the author is a real help. Writing in the great vinous tradition—a mingling of romance, facts, and an amusing jargon—he inserts many a pleasant anecdote among his solid pages of information, and completes the account with maps, photos, recipes, and a glossary.

Much of the Grossman book overlaps the 2,000 alphabetized entries in **Frank Schoonmaker's Encyclopedia of Wine** (Hastings, $6.95), an attractive but smaller guide. The appendix includes tabulated comments on the California product and on the chief foreign wine sources. Our two authorities agree that the old Falernian praised by Pliny and Horace ain't what she used to be.

NEITHER expert gives a recipe for the Bloodless Mary or the Schoolmarm's Kiss; both will be found in **I Try to Behave Myself** (Harcourt, Brace & World, $3.75), an etiquette book by our second Idaho author, Peg Bracken. Her witty style makes it a pleasure to reinforce one's knowledge—or fill in one's ignorance—of good manners. Some of her advice, though, is a bit odd: "Don't steal things," she says. Also, a man should wear a tie when dining out. As for extramarital sex, she has the idea that it saves trouble to "work with the material at hand." Finally, if you don't feel like answering the phone, *let it ring*. There is a glossary of good words for poor ones, and a chapter on Occasions. A lot of ground is covered (discreetly, of course) in this light-hearted little manual.

"What should a wife expect from her husband when she gives a party?" asks Eleanor Elliott in her **Glamour Magazine Party Book** (Doubleday, $4.95), and answers: "A lot of moral support and very little work." Now that's the kind of book I like. She actually offers counsel and comfort on all phases of party-giving, formal and informal, from sending out the invitations to edging the last guests out the door. As for wines and other beverages, there's just enough practical information to make you feel at home with them. One chapter provides a clutch of easy menus and recipes, and I can't wait to try Eleanor's Boula Boula. Language too—like you shouldn't say, "Do come over for potluck *chez nous*." Programming, equipment, and handling the hired help are among the tips and topics, all treated with good sense.

Peg Bracken touches on graduation but says nothing about what leads up to that particular occasion. The subject of education is treated quite unwhimsically in the **Comparative Guide to American Colleges** (Harper & Row, hardbound, $8.95; paperback, $3.95), in which all 1,100 accredited schools are analyzed, in alphabetical sequence, by enrollment, affiliation, location, admission selectivity and requirements; academic atmosphere, specialties, expectations and achievements; faculty, student body, campus

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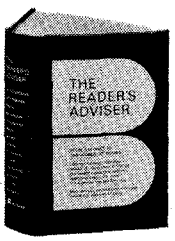

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life, and $$$ (!)—the latter broken down (like the candidate's parents) for tuition and living expenses (but see the chapter of advice on financing). Indexes are by states, difficulty of entrance, religion, and number of degrees conferred in special fields, though here the information is not as recent as it should be. James Cass and Max Birnbaum have done a gigantic job remarkably well, especially in view of the original research required just for assessing campus life.

(10) The only new general work of the past year is an import, the one-volume **Hutchinson's New Twentieth Century Encyclopedia** (Hawthorn, $9.95). To sum up the bare facts about it: 1,130 double-column 6¼"x8⅝" pages of small type, clearly printed; more than a million words, nearly 20,000 articles, more than 1,500 line and halftone illustrations, and sixteen full-page maps in color. It is a lively and useful book, although the British orientation is obvious in spelling (*aluminium* and *Kussevitzky*), nomenclature (*mosquito* is treated under *gnat*, Hart Crane worked "in his father's sweet factory"), and illustrations (of equipment, plants, animals). There are good summaries of national histories, literature, and art, and of religions and philosophies, and there are numerous tables for facts-at-a-glance (chemical elements, classifications of plant and animal families, national divisions and populations, geological eras). The scope is wide enough to cover many figures in the entertainment world, and sufficiently scientific and up to date to include clear treatments of *laser* and *maser* (if not *googol* and *quasar*). Altogether, by reason of its size, price, and contents, *Hutchinson's* should occupy a niche that has long been empty.

It is doubtful whether the giant among America's general reference works, the twenty-four-volume **Encyclopaedia Britannica** ($398), will ever be as abreast of current facts and scholarship as its potshooting critics demand. The "continuous revision" policy—laudable in itself and perhaps the only method that is economically feasible—has its limitations. But in recent years the revision would seem to have been accelerated. The text pages of the 1965 edition are reported to contain approximately 35 million words, of which 6.6 million, or 17 per cent, have been changed since the 1964 printing. This is on a scale with the *EB*'s average of the past five years, and a considerable increase over its two previous five-year reported averages of five and three million words respectively.

Certainly the treatment of Freud (to choose an example at random), both in the biography and in the scattered accounts of his work, is now adequate—in healthy contrast to the skimpy coverage given him only recently. The revised article on Shakespeare runs to over 27,000 words, and gives significant information about each of the plays, though there are still no summaries of their plots; the *Britannica*, rich in critical analyses, is simply not the place to look for synopses of literary works.

The *EB* editors state that biographies constitute "the most numerous category of articles and probably the type . . . most often consulted." Yet it has been pointed out elsewhere that the biographies of many recent controversial figures have been contributed by their closest friends and associates, about whose impartiality one would rightly be skeptical. The 1965 edition is, at least, up to date in its biographies of President Johnson, Hubert Humphrey, Harold Wilson, Khrushchev, J. Robert Oppenheimer, and many others, including Barry Goldwater and the Merovingians. New articles are devoted to Martin Luther King and the Black Muslims, and the enlarged essay on the American Negro, which runs to twelve pages, gives the subject broad coverage under eight subheads.

Odd discrepancies remain. The revised article on London is supplemented by a two-page map of the city; there is no comparable map of New York or any other American metropolis. On the other hand, *EB* justifiably calls attention to the innovation of printing small color illustrations on the same page as text. With art subjects, however—as in the expanded material on Leonardo—, though the effect is startling, the color is either murky or garish; this becomes obvious when one compares the text reproductions with the regular color plates on enamel paper. But when employed for maps and natural objects the new technique deserves high praise; color photos in the text columns add immeasurably to the articles on *peach*, *lichens*, *nebula*, and others. Even if it dozes now and then, the giant commands respect for its over-all performance.

Nearest in size to the *EB* is the thirty-volume **Encyclopedia Americana** ($300), with an estimated 28 million words, which also undergoes extensive annual revisions that incorporate recent events and enable entire sections to be recast. The *Americana* has always been noted for its large number of short entries (such as might be found in an unabridged dictionary and gazetteer) and for its book digests, in addition to the standard long articles. Several new pieces in the forthcoming 1965 edition typify the varied editorial approach. One is the three-page illustrated report on the New York World's Fair, ably written in the style of a Sunday magazine feature. A step above it are Sargent Shriver's eight-page study of poverty in the U.S. and the administration's plans for combatting it, and Stuart Chase's six-page relativistic investigation of abundance. A fourth is Philip Noel-Baker's eight-page historical and idealistic essay on peace. A greatly expanded article on junior colleges reflects the increased part they play in American education. To judge by advance proofs, the *Americana* is at last getting a gradual but conspicuous typographical face-lifting.

With a reported 21 million words, the twenty-four volume **Collier's Encyclopedia** ($300)—intended for younger teen-agers as well as for senior high school students and adults—is the third largest encyclopedia. *Collier's* was given a fairly thorough overhauling three years ago; the accelerated annual rate of revision in subsequent editions, including the 1965, is in line with that of other major encyclopedias. This year Theodore Maiman has contributed a four-page article, illustrated with photos and diagrams, that clearly describes the evolution, principles, and uses of the *laser*, the revolutionary electronic device of which he developed the first operational model. The account of the International Years of the Quiet Sun (1964-65) provides the requisite scientific background, outlines the purposes and the agencies involved, and prints the 1965 geophysical calendar. Especially noteworthy is the nineteen and one-half page article (four times as long as the earlier one) on *alphabets* of the world, old and current; their 4,000-year history is amply illustrated with a "family tree," four pages of charts, and a distribution map.

Space is lacking for consideration of the many other excellent adult and juvenile encyclopedias, but they are regularly analyzed in two publications. **General Encyclopedias in Print** (Reference Books Research Service, 124 S. Dillwyn Rd., Newark, Del., paperback, $1.50) is a sixty-eight-page compilation reflecting the opinions of librarians. In **Comparison of Encyclopedias** (Laurance Hart, 14 W. Walnut Street, Metuchen New Jersey, $1) a long-time independent expert offers his own analyses in a single-sheet chart that presents all the facts at a glance. (Also available from Hart, at the same price: *Comparison of Dictionaries.*)

Come to think of it, there wasn't too much hash after all.

LITERARY I.Q. ANSWERS

Column Two should read: 5. (*King Lear*, II, ii). 7. (*Twelfth Night*, II, iii). 10. (*The Merchant of Venice*, I, ii). 2. (*The Merry Wives of Windsor* IV, ii). 1. (*Timon of Athens*, IV, iii). 9. (*Antony and Cleopatra*, IV, xii). 8, (*Macbeth*, V, iii). (*Richard III*, I, ii). 6. (*Hamlet*, II, ii). 4. (*Henry IV, Part I*, I, iv).

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EDUCATION IN AMERICA

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Education in a Pressure Cooker

DOES EDUCATION reach its highest level of perfection when students scramble constantly for higher test scores and better grades? Does academic excellence require that students be subjected to the kinds of pressure now found in the "most highly selective" colleges? Will the students who survive these pressures and who conform to the demands of their professors become the adults who will lead the nation and advance the culture?

Perhaps the answer to all these questions is "yes." Perhaps the widespread complaints from students come only from those who should not have entered college in the first place or who chose the wrong college. Perhaps the frequent reports of increased neurosis among students reflect only better diagnosis and a greater willingness of the young people of this generation to seek psychological help when they need it. Perhaps the higher suicide rates among students are misleading. Perhaps the increased technical knowledge makes a heavier load essential. But there is enough room for uncertainty to justify a close examination.

Not long ago we shared the view of many educators that college standards were too low—that students were devoting too little energy to intellectual endeavor. When colleges found it difficult to attract enough students to fill their dormitories and classrooms they were understandably reluctant to risk further attrition by raising standards. But a dramatic change has occurred within the past decade. The shortage of space resulting from the vast increase in numbers of students desiring college education has made it easy for colleges to push standards steadily upward. Professors have responded by making heavier assignments and grading more ruthlessly. It has become harder to get into college and harder to survive after being admitted.

For a time this was all to the good, particularly in colleges that previously had asked too little of students. But, as the trend continued, the competitive pressures became overwhelming for many. Students began to rebel. Cheating increased (a recent study of ninety-nine campuses reports that half the students questioned admitted to having engaged in some form of academic dishonesty).

In this mad scramble for the symbols of learning, has something been lost from the academic world? Have students lost the opportunity for quiet contemplation? Are they being denied the time for reading good books that are not assigned by a professor—for leisurely discussion of the things that matter most, whether or not they fit neatly into a required course of study? Has "higher standards" come to mean better grades and test scores rather than greater depth of understanding?

We would welcome the views of our readers—students, parents, and professors. We shall print as many letters as our space permits and, if the volume of mail is large, we shall offer a summary of responses. —P.W.

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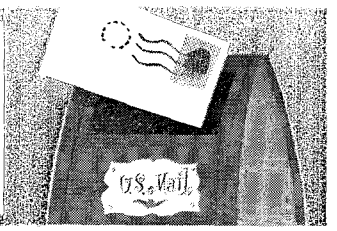
Letters to the Editor



Teaching Freshmen to Write

In behalf of "Johnnies" everywhere, I want to register the strongest possible objection to Edwin R. Clapp's article, "Why the Devil Don't You Teach Freshmen to Write?" [*SR*, Feb. 20].

What is most disturbing about Professor Clapp's article is the initial assertion around which he has constructed his argument; namely, "writing has two dimensions: literacy and competence." He has eliminated completely the equally important dimensions of imagination and disregarded the element of style. Without imagination, Professor Clapp can produce only Johnnies who write "La plume de ma tante" prose; without style, he leaves no room for the true writer.

Donald J. Colen,
Vice President,
Ruder and Finn, Inc.
New York, N.Y.

Congratulations on the inspiring and provocative article "Why the Devil Don't You Teach Freshmen to Write?" by Edwin R. Clapp. I am certain it will motivate others, as it did me, to reflect on the college teacher's obligation to teach more than the facts of whatever discipline he is teaching. If we hope that students will be able to write acceptably on the subject matter, we will have to take pains to correct unacceptable writing, and also, perhaps, revise our teaching methods so that intelligent thought processes *about* the course material will develop as facts are learned.

G. M. Donat,
Associate Professor of Psychology,
Concordia College.
Moorhead, Minn.

Mystery of College Presidents

Vernon R. Alden's article "The Making of College Presidents" [*SR*, Feb. 20] was a refreshing presentation of an area that is too often shrouded in mystery. Few outside the academic community, and for that matter within, are acquainted with the qualities required for college and university leadership today. President Alden's informative article has shed considerable light on this extremely important phase of college administration.

William T. O'Hara,
Assistant Dean,
School of Law,
University of Connecticut.
West Hartford, Conn.

Study Abroad

As the director of a program which is currently sending almost 200 undergraduates abroad for study each year, I naturally read Gwen Patterson's article, "The Academic Year Abroad" [*SR*, Feb. 20], with great interest. I certainly agree with her that one cannot talk about "truly typical experiences" and that generalizations about foreign study are dangerous. I also endorse her appeal for much broader educational research in this area. I cannot accept, however, her notion that foreign study is "largely a hit or miss proposition" and that "nothing in the complicated business of study abroad has yet made success even remotely predictable." Our experience at Kalamazoo, corroborated by similar results elsewhere, suggests that this need not be the case. As Miss Patterson herself points out, there are ways to increase the odds in the student's favor. If students are selected carefully, prepared adequately, and sent into academic environments appropriate to their needs and abilities, the results are quite predictable: attrition is low, morale is high, and intellectual and personal development is substantial.

Richard T. Stavig,
Director, Foreign Study Program,
Kalamazoo College.
Kalamazoo, Mich.

Paperback Books

This letter is about the article "A Book is to Buy" [*SR*, Jan. 16]. In some of the pictures on pages 58 and 59, I notice I have some of the books. Our teacher gives us a four-page sheet. We pick out the books we want and write them down. We give the teacher the slip of paper which tells what books we want, with the money for the books. She sends away for the books, and later we get them.

In our room books are only judged by their cover about 55 per cent of the time. We like to pick our books and hope we like them. And I must say almost all the books are just great.

The joke books sell very well.

David Weinberg.
(Age 11½)
Chicago, Ill.

The success of the paperback bookstore in the Scarsdale Quaker Ridge School in its initial five months of operation would tend to substantiate Professor Robert Newman's claim that paperbacks have great appeal to elementary and junior high school children.

James Gray,
Principal,
Elizabeth C. Lilienfield,
Chairman, PTA Bookstore,
Quaker Ridge School.
Scarsdale, N.Y.

Movies on Campus

I should like to call attention to what appears to be a bit of misrepresentation in David C. Stewart's informative article, "Movies on the Campus" [*SR*, Feb. 20]. Mr. Stewart comments, "Whatever the distance may be, academically, between MIT and Ole Miss, students on the two campuses are united culturally by a common bond—the movies." However, in spite of the author's implication to the contrary, these two institutions are also united by the academic bond of higher education. I trust that Mr. Stewart did not intend to imply that the University of Mississippi and the Massachusetts Institute of Technology are at opposing polar extremities in the academic community and that the former makes no worthwhile academic contributions in contrast to the growing achievements of the latter institution.

The University of Mississippi has a respectable record in scholarship on the part of students and faculty members alike, an administration interested in adding to this record, and a future of continued and improved achievement.

Robert E. Hauberg, Jr.,
Department of Academic Affairs of the
Associated Student Body,
University of Mississippi.
University, Miss.

The article "Movies on the Campus" by David C. Stewart, was like a breath of fresh air to this individual who seems oppressed, depressed, and dejected in an aura of "academic fog."

Congratulations to Mr. Stewart and the student group at Dartmouth College.

John R. Bousek,
Instructor, Television, Radio,
and Film Department,
Stephens College.
Columbia, Mo.

Berkeley Revisited

Allow me to add a belated comment to James Cass's excellent article on the Berkeley upset [*SR*, Jan. 16].

As a graduate student, a member of FSM and one of the 800 arrested at the Sproul Hall sit-in, I saw the large student involvement partially as a consequence of the lack of personal nonacademic relationships between students on the one hand and faculty and administration on the other.

But the amazing and sad thing was the attitude of many faculty members during the crisis. Adhering still to the impersonal language of their various disciplines, the sociology department explained upheaval in terms of social forces, the psychologists in terms of our individual or sexual needs, the journalists in terms of "communication failure," the historians in terms of past comparisons, and the political scientists in terms of theories of revolution.

Unfortunately, too many professors were unable to drop their secondary roles to start creating much-needed primary relationships.

If, even in a crisis moment, faculty cannot stop conceptualizing and administration cannot stop asserting authority, is it any wonder that the upset occurred?

Stephen Gillers.
Berkeley, Calif.

Your report is the best and most objective I have yet seen.

Clark Kerr,
President,
University of California.
Berkeley, Calif.

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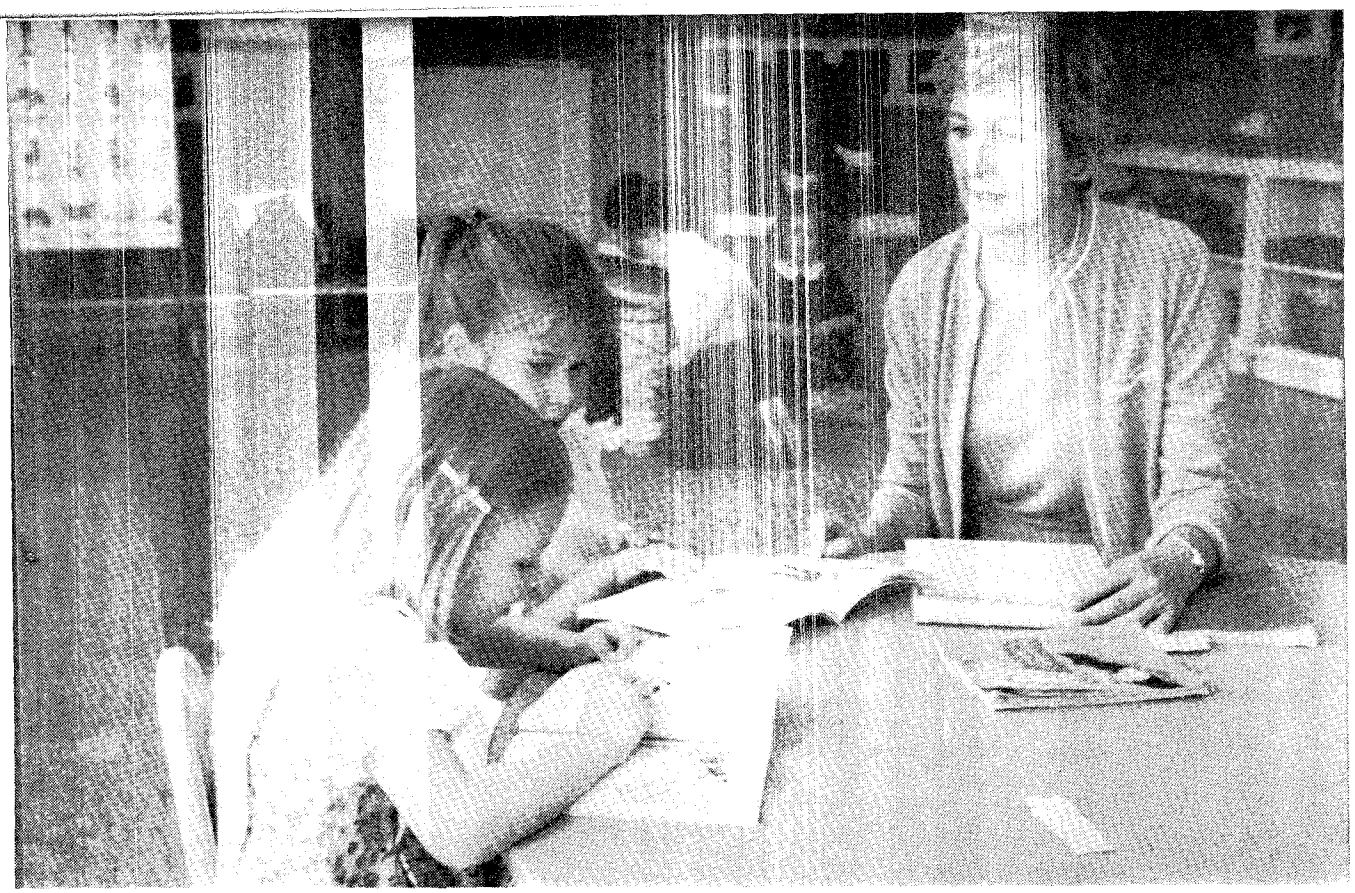

"Children are different, much more different than we have up to now recognized."

NONGRADED SCHOOLS

MEETING CHILDREN WHERE THEY ARE

By JOHN I. GOODLAD, *Professor and Director, University Elementary School, University of California, Los Angeles, and Assistant to the Chancellor for Education, University of California, Irvine.*

THE University Elementary School of the University of California, Los Angeles, is a nongraded school. Children normally enter before the age of four and move upward through their twelfth year without encountering the grade levels so characteristic of our educational system. They are not promoted from grade to grade; nor do they repeat grades. There are no grades.

This school stands with a small but growing company of schools now abandoning the grade labels—grades one, four, seven, or eleven—in favor of what educators call a continuous progress plan. These nongraded schools are not alike, any more than graded schools are alike. The educators responsible for them are not agreed on what nongrading is or could be. But they all have one feature in common: the grade labels have been removed from a substantial portion of the school. University Elementary School at UCLA is a completely gradeless school.

There is no magic in the removal of grade labels. If this is all that takes place, we have the same old school under a new name and a fraud has been perpetrated. There are fads in education as in everything else. Not to be caught up nowadays in nongrading, team teaching, programed instruction, or educational television is to be regarded in some educational circles as to be woefully out of touch. Consequently, there are those administrators who have merely removed the labels and then declared a nongraded school to be in existence. Others have replaced three or four grade levels with twelve or more rigidly arbitrary achievement levels. Fortunately, some schools are being redesigned in a much more fundamental way.

Until recently, nongrading was thought of as an organizational device for permitting youngsters to move through a common body of material at somewhat differing rates of speed, according to their individual readiness to proceed. Most thinking and most nongraded schools are geared to this conception. But differentiated progress through what are still essentially graded assignments represents, at best, only significant tampering with a concept of education that has been seriously questioned by educational reformers from Rousseau to Bruno Bettelheim and A. S. Neill.

Nongrading, as used and defined in the balance of this paper, is both a concept and a plan within a larger view of education embracing a few simple but nonetheless compelling principles of child development, learning, school function, and pedagogical practice.

First, children are different, much more different than we have up to now recognized. We have been shamefully remiss in taking these differences into account in our planning and teaching.

Second, in seeking to provide intelligently for these differences, educational diagnosis of and prescription for the individual is essential. Mass techniques and common expectations for all are inimical to these highly sensitive human processes.

Third, there must be alternatives from

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"Children are downright ornery. They refuse to grow up all of a piece."

which to fill the prescriptions. A monolithic school structure providing only pass or fail as the alternatives in regulating pupil progress simply does not square with the range of alternatives necessary to coping imaginatively with human variability.

Fourth, the proper question to ask in starting a child off on his school career is not, "Is this child ready for school?" but, "What is this child ready for?" This is the most pregnant idea and is, indeed, at the heart of nongrading.

Fifth, criterion standards replace normative standards as the measure of pupil progress. Normative standards are sloppy standards based on group performance. They tend to result in unjustified rewards for high but inadequate performance on the part of the able and relentless, punishing failure for the slow and deprived. It has been estimated that 25 per cent of children in school receive 75 per cent of the failing grades based on normative standards. These children ultimately come to regard themselves as failures—not just in school but in life itself. Most of this loss to mankind could have been prevented by asking and carefully answering the question. "What is this child ready for?"

Criterion standards arrange a sequence of difficulty or a meaningful progression in work assignments. Instead of pronouncing the child to be at the fourth-grade level, which tells us very little and most of that misleading, these standards seek to provide a profile of where the child is now functioning with respect to the skills and concepts comprising the sequence of learning. These are really tougher standards, each child pitting himself against the rigor of the material rather than the uncertainties of group competence and variability. Unfortunately, we are still at a relatively primitive stage in the development of these criterion measures but rapid progress is being made in projects designed to change the curricula of America's schools.

Sixth, sound learning is cumulative. That is, the child's progression should not suffer from what psychologists call retroactive and proactive interference. A percentage problem for the child who has no conception of parts and wholes, let alone the number base on which per cent depends, contaminates his present mathematical knowledge and interferes with what follows. Such is the unhappy, cumulative product of several "bare passes" in a graded system.

THE graded school was brought into being at a time when we knew little about individual differences in learning. The assumption then, in the middle of the nineteenth century, was that the content of instruction could be divided into roughly equal packages and mastered, a year at a time, by children of the same age. Soon, there came to be graded content, graded textbooks, graded children, graded teachers, and graded expectations for schooling. Graded tests and graded norms came later. The entire graded machinery was efficient in classifying the hordes of children pouring into our schools in increasing numbers throughout the balance of the nineteenth century and into the twentieth.

But the children didn't fit. Some simply could not master the work of a grade in a year; others romped through it. Good teaching raised the level throughout; poor teaching lowered it. A formidable gap between the swift and the slow remained.

Nonpromotion (grade failure) and double promotion (grade skipping) were used—and still are used—to narrow the gap within any one grade. Neither has proved effective. The nonpromoted child, repeating the grade, rarely is stimulated anew. Studies reveal that nonpromoted children generally do worse than children of like ability and past performance who are promoted to the next grade. In fact, some nonpromoted children fail to equal their own performance of the previous year on the second time around.

The answer, however, is not simply to promote the slow-learning child. Inadequate or faulty comprehension, if not checked, leads to an accumulation and compounding of inadequacy. Promotion and nonpromotion are the ineffective adjustment mechanisms of the graded system. The answer appears to be to transform or replace the system.

The nongraded school is one replacement for the graded system. It is not simply a corrective mechanism. The component parts of grading and nongrading are not interchangeable. The two systems are built on differing assumptions, arouse differing expectations, and demand differing teacher behavior. They require differing language for their description and interpretation but, unfortunately, a language of nongrading has not yet developed. We are forced to think and talk about nongrading using the terms characteristic of grading and, as a consequence, we never quite escape gradedness.

Let us not abandon the graded school out of hand. Let us, instead, create alternatives. There can be no meaningful comparisons of what we now have without alternatives. Let us not create alternatives capriciously, however. Let us instead build alternatives which can be argued vigorously from supporting data.

The facts of individual differences among learners support the nongraded alternative. The usual fourth grade class contains children achieving at second, third, fourth, fifth, and sixth grades in some aspects of their school work—and even occasionally above and below these levels. The average spread in achievement is four years. In a fifth grade class it is five; in a sixth, six years in tested achievement, and so on. These are not fourth or fifth or sixth grades except in name. They are composites of many grades, each graded class overlapping graded classes above and below. In a field such as reading, the picture is even more startling. Children in a fifth grade class commonly range in reading from the second or third to the ninth or tenth.

The commonsense protest here is that, given ideal school conditions, these slow pupils could be pulled up substantially. True, but given equally ideal conditions for the able, they too would move up beyond these performances.

A commonsense solution to managing this vast range of attainments, frequently posed by lay critics of the schools, is to group those of like achievement in a single class. (The term used often but incorrectly for this achievement grouping is ability grouping.) But some addi-

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tional evidence gives us pause. The variability in attainments within one child sometimes parallels the variability in an entire class. A child, like a class, is not a second, fourth, or sixth grader. Johnny can be in the fifth grade for arithmetic computation, the sixth for arithmetic reasoning, the seventh for spelling, the eighth for word meaning, the ninth for paragraph meaning, and the tenth for language—and yet be officially registered in the sixth grade. In the same class is Jean, whose scores range from low third to high seventh; Bill, from high second to high fifth; and Pat, from fourth to tenth. (These figures, incidentally, are taken from actual class roles.) Children are downright ornery. They refuse to grow up all of a piece.

Under a plan of grouping for likeness in achievement, Johnny, Jean, Bill, and Pat would join a new group for each subject and rarely would be together in the same groups. Their class groups, to be closely homogeneous (that is, comparable in attainment), would be composed of children from throughout the building, brought together because of their assumed readiness for identical learnings. A monstrous scheduling problem is involved. This can readily be managed through modern computer techniques.

THE main problem is not logistics. Three other matters come in for attention: the composition of the class groups brought together in this fashion, the degree of homogeneity actually produced, and the accomplishments of students in such groups.

Strange partners often come together. Is a class made up of pupils ranging from seven to twelve years of age but alike in reading attainment a teachable reading group? Are the same materials for all likely to be appropriate? The answer to both questions, of course, is no. A new and at least equally perplexing problem of dealing with individual differences has been created. This is a caricature, admittedly, but it serves to sharpen the fact that grouping children for likeness in one trait creates groups of vast differences in most other traits.

Still another problem arises from the fact that students grouped for likeness on a trait are not alike on sub-elements of that trait. When two things look alike, this usually means that the viewer is not looking deeply or carefully enough. Children grouped for likeness in reading achievement, for example, usually have comparable test scores representing a combination of paragraph meaning and word recognition. But when one examines these children for six or eight separate factors involved in reading, he discovers that these "homogeneously" grouped youngsters are really very different on each of them. The grouping pattern performs a disservice because it lulls the teachers into proceeding as though the group were one when in reality it is markedly diverse in the components which must be provided for in the productive teaching of reading. Patterns of school organization should reveal, not hide, human variability.

Presumably, students of like ability are brought together to enhance their learning. The evidence is not convincing. Studies in England, Sweden, and the United States show no significant advantages in achievement for homogeneous groups over mixed or heterogeneous groups. The findings in any given study are either inconclusive or, if statistically significant, are offset by another study concluding the exact opposite. Grouping of any kind is productive only when designed to serve a specific purpose and when accompanied by special provisions of an intimate and highly individualized sort.

The potentiality of complex grouping patterns fades and the crucial significance of individualizing instruction looms large. Needed is a system of such flexibility and responsiveness that it is scarcely a system at all. Such a system must reveal individuality, not disguise or obscure it. Once revealed, human variability most assuredly will demand alternatives. The nongraded school is but a part, albeit a significant one, of the total educational system needed for the identification and proper nurturing of precious, individual, human talent.

It will be more helpful now to talk specifically about one nongraded school than to talk in general about the alternatives in content, grouping, pedagogy, and expectations for children available through nongrading. In 1960, UCLA's University Elementary School consisted of seventeen graded rooms: three nursery school, two kindergarten, and two each subsequent grade through the sixth. Each was largely self-contained; that

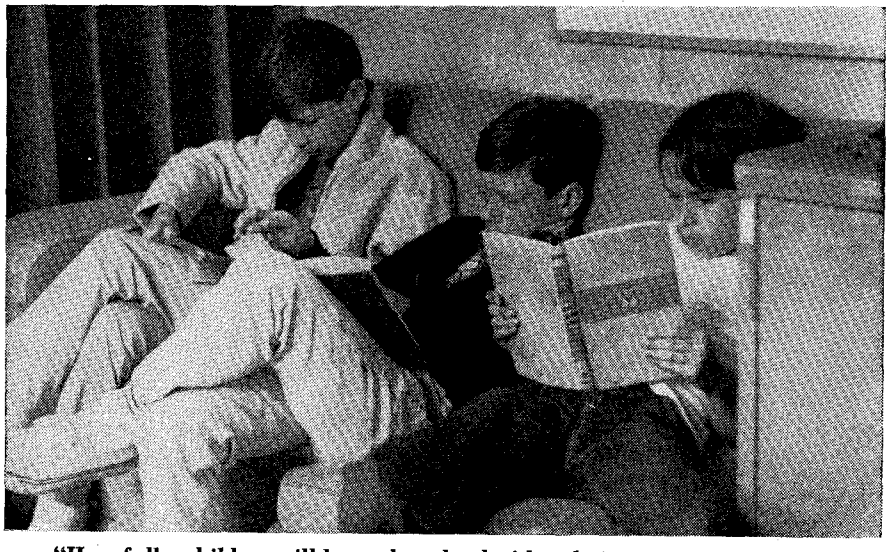
"The proper question to ask in starting a child off on his school career is not, 'Is this child ready for school?' but 'What is this child ready for?' "

is, teachers worked alone in providing the daily diet of reading, arithmetic, language arts, social studies, and science but called upon help as desired for art, music, health, and physical education.

TODAY, five years later, University Elementary School consists of nine nongraded clusters of children and teachers, each cluster ranging in size from as few as twenty-five to as many as seventy-five children. Each child is assigned to one of these clusters and, subsequently, to sub-clusters within these larger ones, on the basis of diagnosis and prescription. Instead of the alternatives being pass or fail, the alternatives are several in number, no one of which is grade repetition or skipping. The clusters were different in number and organization last year; they will be different again next year. The school evolves as the staff clarifies beliefs and subjects them to test.

Most clusters are staffed by teams of full-time and part-time teachers. This

(*Continued on page* 72)



"Hopefully, children will leave the school with a desire to continue learning as well as considerable self-directing proficiency in the process."

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Title VI: Southern Education Faces the Facts

Title VI of the 1964 Civil Rights Act provides that racial discrimination must be ended in all programs that receive federal financial assistance. Responsibility for administering this provision for most of the federal educational programs lies with the Office of Education of the Department of Health, Education, and Welfare. Requests for federal support for these programs for the 1965-66 school year are now being prepared in thousands of communities in both the North and the South. And in the process, the full import of the Civil Rights Act is becoming clear.

The South today is a society in agonizing transition. Ancient traditions and attitudes are slowly changing before the onslaught of contemporary events. For a decade or more since the 1954 and 1955 Supreme Court decisions outlawing segregation in the schools, the South has been moving with more deliberation than speed in bringing Negro and white together in the classroom. Slowly, but inexorably, however, efforts to avoid change have been swept away by the courts. The inevitability of full compliance with the Supreme Court's decision has become progressively clearer as one alternative after another has been attempted and has failed. Now Title VI opens another major act in the drama of school segregation. As one Florida news headline stated it, the issue for the seventeen Southern states that receive more than $350 million annually for elementary and secondary school programs is: "INTEGRATE–OR LOSE FEDERAL $$."

The issue appears clear–and, to the uninitiated, simple. Yet enforcement of Title VI is a complex matter. Its purpose is to build, not to destroy, to liberate, not to erect barriers. But harsh and unsympathetic enforcement of the letter of the law could be destructive. It could deny federal support to those children most desperately in need of it–and in the process exacerbate sectional feelings far beyond anything we have seen to date. Yet the law must be enforced.

Aware of the complex responsibility assigned to it, the Office of Education has moved with its own version of "all deliberate speed." To date it has been more notable for its caution than for its accomplishment in providing specific direction to school authorities faced with the necessities of radical change under Title VI.

There are, to be sure, good reasons for caution. An official statement of well-defined standards for desegregation would almost certainly be interpreted as an acceptable minimum, and few if any school districts would feel obliged to move beyond them. Nor is it reasonable to expect equal action from communities in Mississippi or Alabama and those in Kentucky or Tennessee. Yet it is difficult to justify unequal enforcement of the law. Meanwhile, Southern school authorities are not receiving the guidance they need in charting their course in unfamiliar waters.

The following memo is designed to provide specific guidelines to school authorities seeking to meet the terms of Title VI of the Civil Rights Act. It was prepared by G. W. Foster, Jr., professor of law at the University of Wisconsin and consultant to the Office of Education, who has long been deeply concerned with the problems of education. Mr. Foster's memo has no official status and does not bind the Office of Education in any fashion. Yet there is no doubt that it reflects directly the thinking of the officials charged with the responsibility for enforcement of Title VI as it applies to education.

SR hopes that Southern school authorities will find these guidelines helpful in making the fateful decisions that confront them. And Northern readers will find, in the calm words and careful analysis of the memo, a clear view of the issues as they have evolved to date.

THE ISSUE posed for Southern schools by Title VI of the 1964 Civil Rights Act is not *whether* they will desegregate. It is whether they will desegregate with–or without–continuing federal financial assistance. Even if federal aids are discontinued, segregated school districts still face the prospect of private litigation brought on behalf of Negro pupils in the community. And the Civil Rights Act increased the inevitability of desegregation by authorizing the Attorney General to bring suit in the name of the United States.

This memorandum is designed to furnish some guidelines to school authorities seeking compliance with Title VI. It stresses the points with which a desegregation plan must deal, illustrates ways in which particular procedures must be described, and suggests something of the range of choice open to a school district. What it cannot do is guarantee approval by the Commissioner of Education.

According to regulations promulgated by the Department of Health, Education and Welfare to implement the nondiscrimination policy of Title VI, school districts which seek to qualify for future federal aids must select among three courses of action:

1. "Form 441" Assurance of Compliance. This is an unqualified assurance that no discrimination whatever is practiced within the district. The 441 Assurance is largely inapplicable to districts in the seventeen states which in 1954 maintained legally separated Negro and white schools since in only a very few southern school districts have the last vestiges of the dual school system been eradicted. The Office of Education is returning for further information all 441 Assurances it receives from districts not fully desegregated and presumably a plan of desegregation rather than a 441 Assurance will be required in order to comply with requirements of Title VI.

2. Plan for the Desegregation of the School System. The regulations implementing Title VI will allow future approvals of federal aids for a district which submits to the Commissioner of Education a suitable plan for removing whatever discrimination remains in the school system. For the great bulk of the biracial school districts of the South the only effective way to continue receiving federal aids lies in submitting a plan of desegregation.

3. Court Order for Desegregation of the School System. The regulations also authorize continuation of aids to districts which are operating under a final order of a court of the United States for the desegregation of the school system. It is crucial to note that the order must be one directing desegregation of the school system; an order merely directing admission of a few named individuals, for example, without otherwise providing for desegregation of the system,

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will not suffice. Despite more than a decade of litigation only a small fraction of the South's biracial districts were acting under court-ordered desegregation plans when the regulations implementing Title VI were promulgated.

The major issues facing desegregating school districts are highlighted below, together with some guidelines to the procedures that may be followed.

In general, it seems clear that no tersely stated or vaguely defined plan will be approved. What must be done in any plan is to spell out enough detail so that there can be general understanding of the situation and problems in the district, of the policies and procedures designed to deal with the problems, and of the district's intentions to carry out the plan in good faith.

On all these points the burden of persuasion is on local school authorities. Each school district's plan must sell itself.

I. Summary Statement of Present Racial Situation in District Schools

All plans for desegregation or final court orders submitted to the U.S. Office of Education for compliance with the Civil Rights Act of 1964 should be accompanied by a summary statement describing the racial picture in the district schools at the time the plan is submitted. As an alternative, the questionnaire on page 78 may be used, with the district adding to the questionnaire whatever further information it believes appropriate.

The reason for this demand is that rational appraisal of any desegregation plan is impossible without a general picture of the circumstances in the district when the plan is submitted. The questionnaire covers the minimum information needed to tell the story. But if the district intends to make use of geographic attendance zones or if busing is to be employed, maps and statistics which show the general racial characteristics of the proposed arrangement are essential.

Lest there be undue concern that too great a burden is imposed by having to supply this much information, it should be understood that precise, up-to-the-minute statistics are not required. The information needed is the kind that knowledgeable school authorities are aware of in general terms. It is enough that what is supplied is what fair-minded school officials believe to be true and what reasonable men would think necessary to know in order to judge a desegregation plan rationally.

II. Types of Desegregation Plans: General Characteristics

Most school desegregation plans evolved since 1954 are based either on geographic attendance zoning or freedom of choice. Some plans combine features of geography and choice and occasionally it has been suggested that pupils should be assigned to schools according to achievement or ability test scores. While in many districts pupils are separated according to achievement, ability or vocational interests for some purposes, no widespread use has been made of these characteristics as the basis of plans for desegregation, though presumably they would suffice if operated in good faith without discrimination based on race.

Because geographic zoning and freedom of choice provide the usual bases for desegregation plans this memorandum concentrates on the features of these two types.

A. Assignment by Geographic Zoning

Throughout the country geographic zoning is the common means for assignment of pupils to schools. In the dual systems of the South prior to 1954, separate (and often overlapping) geographic zones were widely used to assign Negro pupils to Negro schools and white pupils to white schools.

Since desegregation involves doing away with these separate Negro and white schools, the use of geographic zoning to accomplish this result requires the establishment of a unitary rather than dual system of attendance zones. Or put in the form of an example, all elementary schools of the district, whether formerly Negro or white, would have to be zoned on a single map without any overlapping of attendance zones.

Plans approved by courts in earlier years introduced unitary zoning on a grade-a-year or other stairstep basis. The questionable status of grade-a-year plans at present should give pause to any serious thought about using them, and any district must weigh carefully the factors discussed in Section VI of this memorandum as to any discriminatory practices preserved after fall 1965.

For many administrative purposes the relative simplicity of geographic zoning gives it evident advantages over assignment based on freedom of choice. It provides a relatively accurate way of forecasting future enrollments and is a direct method for shifting pupil populations to adjust for overcrowding.

Across the South the courts have uniformly held that assignment by attendance zones satisfies constitutional requirements for doing away with dual systems of schools, provided it is not used with the motive of producing racially invidious results. The fact that school authorities have the burden of explaining away circumstantial evidence of discrimination means that care should be taken to zone schools in ways which minimize instances in which suspicions of racial discrimination are likely to be aroused. And this is not an easy task.

The following examples illustrate situations likely to cause trouble: Oddly formed zones raise doubts, particularly where they coincide with racial boundaries between neighborhoods; indeed any zone lines coinciding with racial boundaries call for some explanation. Trouble comes also from creating optional attendance zones in racially mixed neighborhoods; certainly some special explanation is needed for any rule which permits out-of-zone attendance for residents of some but not all school zones.

Plans using geographic zoning should initially assign all pupils to the school in their zone of residence. Whatever transfer policies are available for attending outside the zone of residence should be open to Negroes and whites alike on the same terms and by the same means. The provision, sustained for a time in the courts, for permitting transfers to children who would be in a racial minority within their attendance zone school or classroom, has been struck down as a device to preserve segregation and will not do.

B. Assignment Based on Freedom of Choice

Desegregation plans based on freedom of choice are perhaps no more than transitional devices that ultimately will give way to unitary zoning. In theory, freedom of choice is unobjectionable. The practical difficulty is that the choice open may not in fact be free and school authorities who are considering freedom of choice plans have a special responsibility to assure themselves before adopting them that they can be carried out in good faith. Particularly is this true

(Continued on page 76)

Title VI—Nondiscrimination in Federally Assisted Programs

Section 601 of the Civil Rights Act of 1964 provides that: "No person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance."

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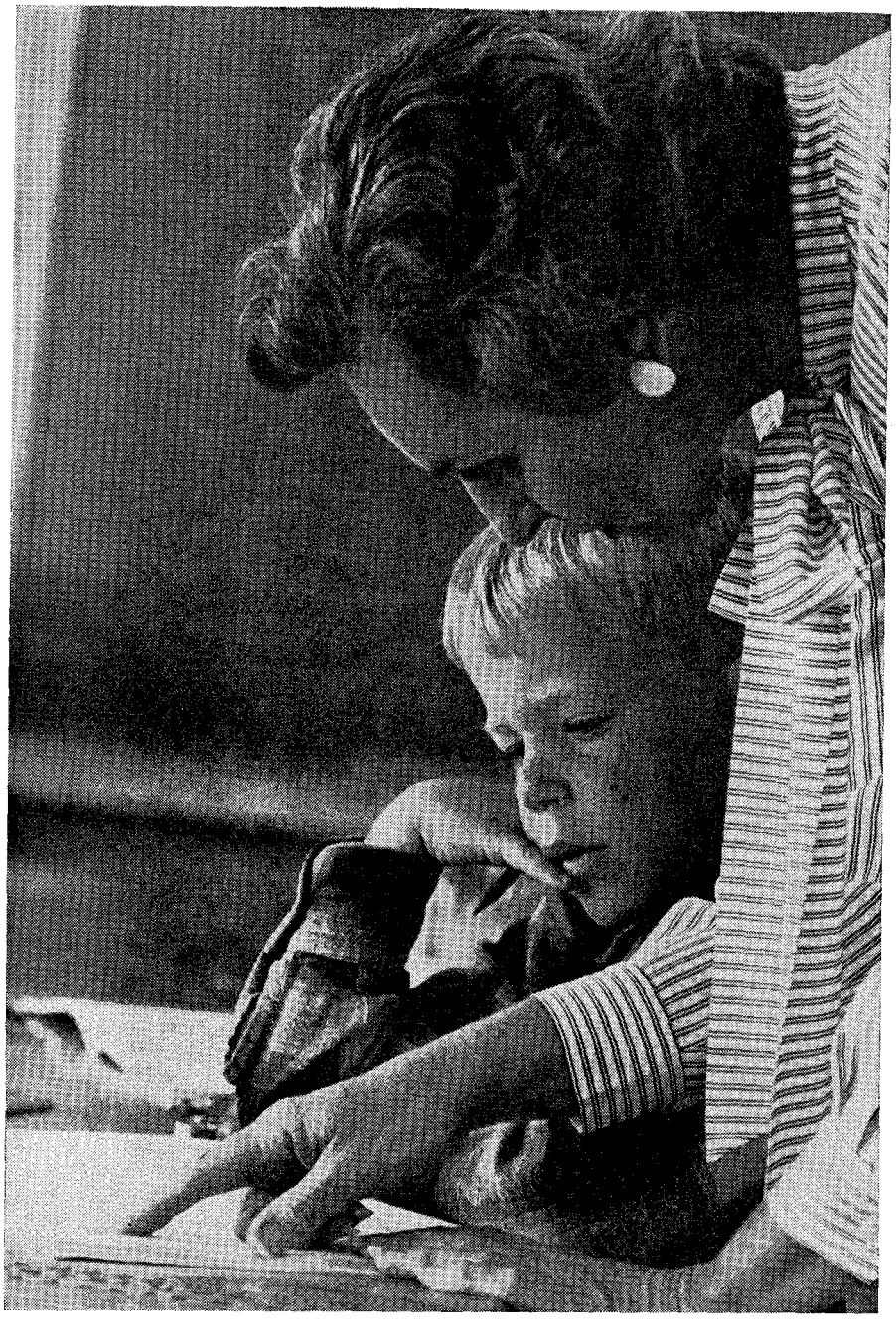
PROGRESS REPORT ON THE MATHEMATICS REVOLUTION

By EVELYN SHARP, *mathematics teacher, Holland Hall High School, Tulsa, Oklahoma, and author of the recently published "A Parent's Guide to the New Mathematics."*



—*Stanford University.*

"There is no gainsaying the improvement in the quality of the mathematical programs which are now being offered."

THIS SUMMER the National Science Foundation will again pay some 25,000 secondary and elementary school teachers to become students. These grants are neither awards for scholarship nor rewards for merit, but are designed to raise the level of instruction in the nation's mathematics and science classrooms. In some cases it is the eighth time that a college has offered such a summer institute.

In these courses mathematics teachers are familiarized with the subject matter of the new curriculums, which according to some estimates now reach 30,000,000 pupils. Specifically, the courses are often built around the material of the School Mathematics Study Group (SMSG), the most widely used of the new programs. It, too, received financial support from the National Science Foundation.

In general, the schools are now moving into the phase of the mathematics revolution that involves shifting from experimental programs and books to those designed and published by commercial textbook companies, and on these the influence of SMSG has been enormous. Materials developed in other projects—such as the Greater Cleveland Mathematics Program—which were not government financed and therefore were free to enter the competitive market, are now available in their entirety from commercial publishers.

The states, as well as the federal government, are taking part in the new mathematics movement. California has spent a reported $10,000,000 for new math textbooks, even making the innovation of augmenting basic texts with supplementary books in the ratio of one for every four children. Series like *Exploring Mathematics on Your Own* let seventh and eighth graders read for themselves about such things as vectors and computers.

South Carolina, through the medium of closed circuit television extending to every county in the state, is attempting to retrain in one year a whole generation of mathematics teachers. Idaho has a plan for using high school teachers who have previously attended summer institutes to organize in-service programs for elementary school teachers in their own towns or districts.

Such has been the impact of this top-to-bottom overhauling of school mathematics that parents, on a nationwide scale, have been willing to spend one evening a week and five to ten dollars in fees (plus baby sitters) for night classes in order to keep in touch with their children's homework.

The new math has cropped up in unexpected places. *Esquire* ran an article on the subject. CBS's *Camera Three*, a program usually devoted to such cultural matters as the sculpture of Alexander Calder, and Brecht on Shakespeare, televised a discussion of new math. Montgomery Ward's catalogue, which carries few books, this spring listed one explaining the new math to parents.

Such a major upheaval in the school curriculum has not taken place without dissent. As the wave of mathematical reforms swept through the educational system, from the high schools downward, a spray of criticism has been thrown up, usually at the point of im-

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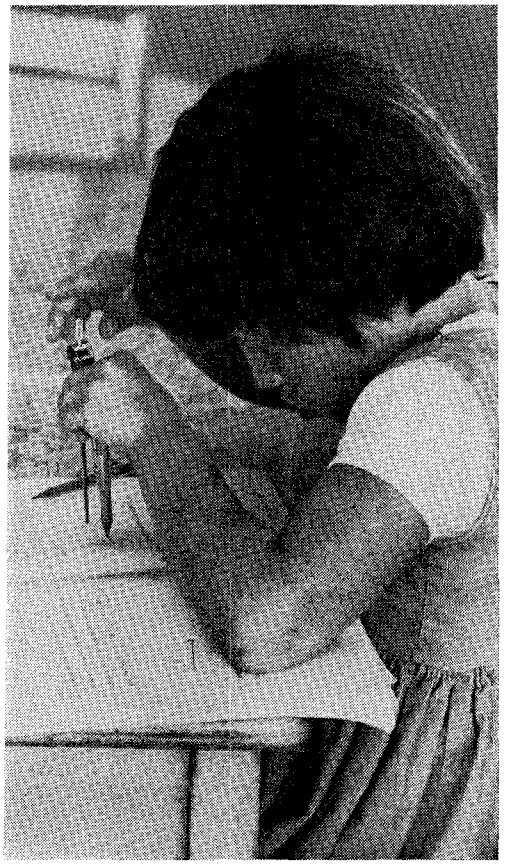
pact. A few years ago it was the new seventh and eighth grade courses that were viewed with concern, now it is those for the second and third grade. Here, of course, the problem is compounded by the fact that arithmetic is usually taught by the same person who also teaches reading and writing. Furthermore, it is a safe bet that in the majority of cases, mathematics was never her favorite subject. A suggested solution is to have grade school arithmetic taught by arithmetic specialists, as music and art often are.

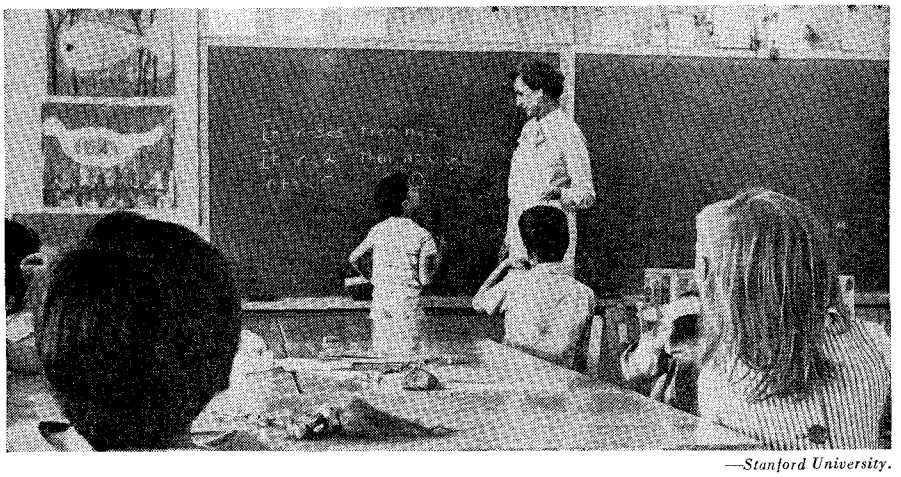
The most common criticism is that the new math is too abstract and that it does not teach computational skills. It is true that if, in reaction against the old system of rote learning and undiluted drill, the pendulum swings too far in the other direction, a class might turn out like a football team that spent all its time in skull practice, learning to understand the plays, but never actually played a game. On the other hand, it is also true that there were a great number of children who couldn't compute satisfactorily under the old system of math, either, as any experienced teacher can tell you.

What works best is a change-over that is gradual, sound, and thorough. Crash programs run into difficulties in any line. A middle of the road approach, fusing the old math with the new, gives the best results. Of course, the middle keeps moving over—in some quarters SMSG is now regarded as conservative.



—*Stanford University.*

"How much and what kind of mathematics is the mind of a child able to absorb?"



—*Stanford University.*

"Simple mathematical concepts can be understood by the beginner provided these are presented precisely, with the help of a consistent notion."

Although the decisions about the new curriculums in math have not been unanimous, there is no gainsaying the improvement in the quality of the math programs which are now being offered. As concrete evidence, there are the new achievement tests in mathematics which the College Entrance Examination Board inaugurated this year.

THE College Board bases its examinations on the courses currently being taught on a nationwide scale—not on some hypothetical future program. It has stepped up its requirements to the point where the content coverage of *both* the former tests—the Intermediate and the Advanced—is now combined in the new Level I (Standard) test. This means that a student who knows only the mathematics necessary for the old Intermediate Test is not now prepared to take a college board in math *at all.*

The new Level II (Intensive) test is designed to give those students who have taken enriched or accelerated mathematics courses an opportunity to demonstrate their knowledge and ability. There is some talk of lifting, for this test, the present CEEB score ceiling of 800 so that exceptional candidates can show the full extent of their achievements.

Thus, seven years after the appearance of the report of the College Entrance Examination Board's Commission on Mathematics (approximately coincident with the launching of the first Sputnik) the recommended escalation of the school mathematics curriculum shows results.

There is today under discussion in the mathematical community another report —that of the Cambridge Conference— which some say marks the beginning of a *second* revolution in mathematics. It was drawn up in the summer of 1963 at Cambridge, Massachusetts, by a group of twenty-nine of the country's leading mathematicians and mathematics users, including not only representatives from such institutions of higher learning as Harvard, MIT, Stanford, and Cal Tech, but also from IBM and the Bell Telephone Laboratories. Present were "pure mathematicians" of various kinds, applied mathematicians, statisticians, several physicists, and a chemist.

They called their report *Goals for School Mathematics*, pointing out that the natural province of research scholars is exploratory thinking with a view to the long range future. Cautioning that their proposals are not to be taken as a prescription to be put into effect immediately, they made no suggestions as to how their recommended curriculum for kindergarten through twelfth grade is to be implemented. They simply stated their belief that if a teachable program were developed, teachers would be trained to handle it.

In a foreword to the published report, Francis Keppel, the U.S. Commissioner of Education, wrote "These are the curricula toward which the schools should be aiming. If teachers cannot achieve them today, they must set their courses so that they may begin to achieve them in ten years, or twenty years, or thirty."

Members of the Cambridge Conference based their mathematics curriculum for the first six grades on the parallel development of arithmetic and geometry, which is what many new programs already do. However, some of their proposed topics are not merely eye-opening, they are eye-popping—Cartesian coordinates, vectors, the use of the slide rule, interpolation, logic, and the elements of flow charting.

Their overall plan is a spiral curriculum in which concepts are introduced first at the pre-mathematics level, then returned to again and again, each time at a higher and higher level of mathematical sophistication until formal study of the subject is reached in high school. To the Cambridge Conference, "pre-

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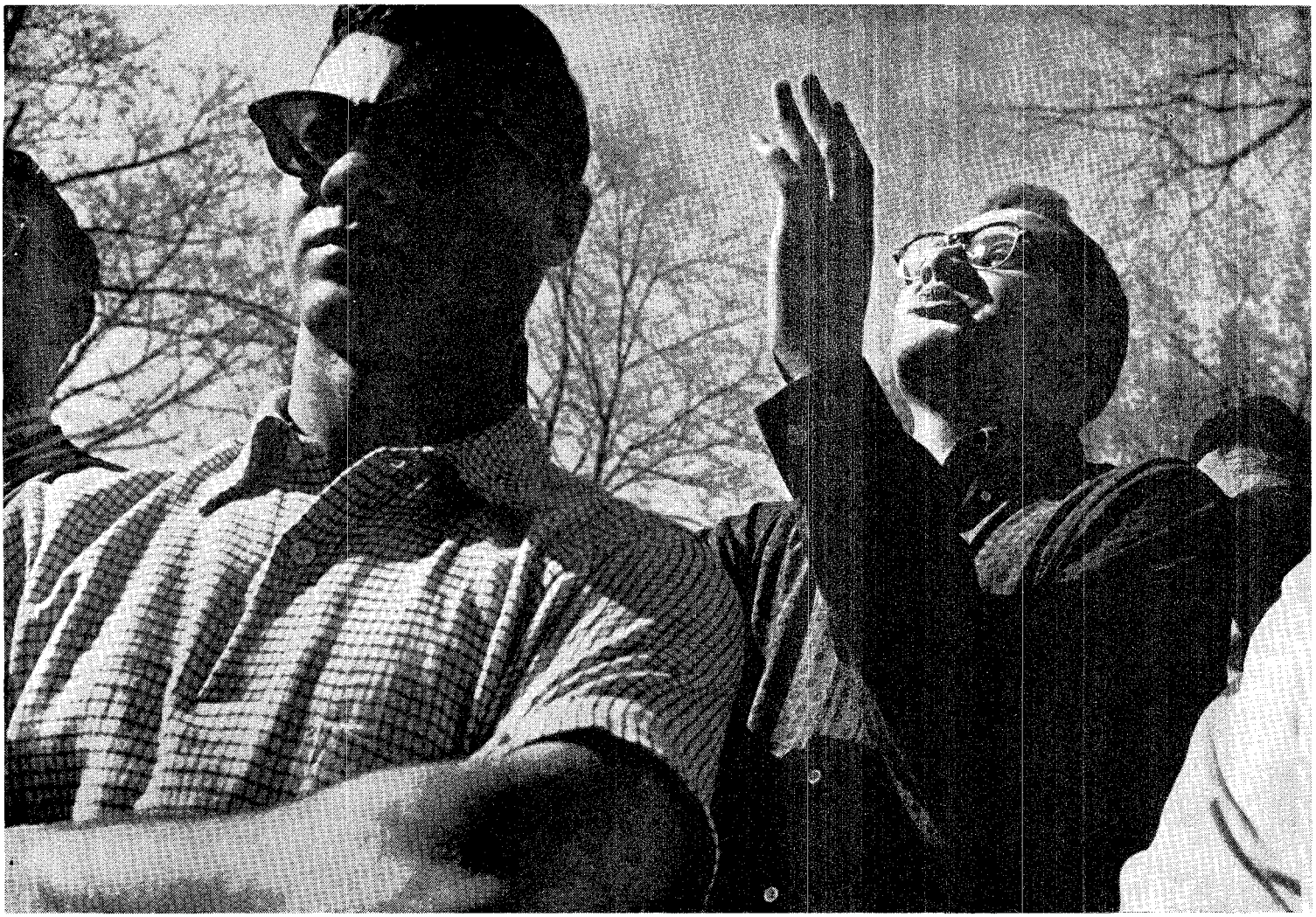

—George Zimbel (Monkmeyer).

COLLEGE STUDENTS—THE NEW BREED

By JAMES L. JARRETT, *Professor of Education at Berkeley, former President of the Great Books Foundation and college president.*

EIGHT AND TEN YEARS AGO the worry of faculty groups, especially those who had come of age in the tumultuous Thirties, was student apathy. Over and over the complaint was heard: The students don't care, not about anything—except a good job, a good marriage, a nice home. War and peace, poverty and affluence, oppression and equality, rights and duties: these were *words* and they didn't want to be bothered. It seems a long time ago, for now they care. Yet, one should not say "they," for college students, especially now that going to college has become so overwhelmingly popular, are a very diverse lot. For instance, on the Berkeley campus of the University of California, where massive student demonstrations erupted last fall, with its more than 27,000 students there are of course many who are politically apathetic. There are many whose genteel traditions require them to avert their glance from beards, uncombed hair, and raucous haranguers. There are still those exclusively interested in conformity and security. There are nearly all types—except the stupid.

That a great many students do care, Berkeley may now be said to have demonstrated, for what began as a small movement last September spread with considerable speed to a sizable portion of the student body, and those who were brought along were not just along for the ride. They carried banners, they picketed, they sat down in public places, they got themselves arrested and taken off to jail. Furthermore, the letters and telegrams poured in from all over the nation, from student groups expressing sympathy and from faculty groups saying Bravo! Also from enterprising recruiters asking Berkeley faculty if perhaps they were ready for a move to quieter quarters.

The question to ask is: How much longer will the other quarters remain all that quiet? Or, as the student in another state university recently put it in a forum: "The Berkeley Fallout: Will It Contaminate Other Campuses?" The answer is yes, although the lead shield of apathy is still thick in some places.

But change is afoot: in student concern, in willingness to employ the devices of protest—petitions, resolutions, mass meetings, pickets, massive mailings, sit-ins, litigation. The particular cause is and will be highly variable. If now racial issues and restrictions on student freedoms are prominent, tomorrow the sky's the limit, including not only all the political and social controversies that agitate community, state, nation, and the wide world, but also the whole range of problems hitherto thought to be the exclusive prerogative of faculty and administrations: budget, curriculum, grades, degrees, library, dormitory hours—yes, and the hiring, advancement, and firing of members of the faculty.

Curiously, the *in loco parentis* idea even managed to survive, with only minor scrapes, the onslaught of student veterans after the war, but in recent years the paternalistic functions of col-

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lege officials have been evaporating with extraordinary rapidity. At campus after campus it has been decided that what goes on in the fraternity and sorority houses is subject only to civil authority, and is not the college's business. Dormitory hours have been liberalized, along with visiting privileges. Student ratings of faculty members, with or without permission, are becoming common, sometimes resulting in scathing criticisms that may strongly affect the size of course registrations, and perhaps even the promotion and tenure of those weighed and found wanting. Student legislatures no less than special student groups increasingly send letters and telegrams supporting and opposing this or that person, law, action, institution. Student delegations lobby in legislative halls and call upon government officials to air their judgments.

It would be a grievous mistake to suggest that such changes have come about without fuss or bother. In general, each has been opposed on campus and off. Not to underrate the intrenchment of deans and presidents and professors, student demands for ever-increasing leniency, more and more room and time in which to operate, greater and greater independence have perhaps, on the whole, been even less appealing to the citizenry off campus than to those closer to the scene of action and passion. Each new demand has elicited the comment from alumni or indignant taxpayers or writers-to-the-editor that now the students have gone too far, that the time has come to put them firmly in their place, that in the old days . . . .

Early in the recent series of Berkeley demonstrations, I was surprised to hear at a social gathering adults not connected with the University denounce with unaccustomed heat the student leaders of the protest movement. "They ought to be smacked good and hard," was the reaction. When I said, "But what you are now seeing is only the beginning. A few years hence student political opinion will be a constant force to reckon with, and student power to shape virtually every aspect of collegiate education will be almost incredibly greater than now," I was, as I then thought, exaggerating a little for effect, and indeed the effect was traumatic on my companions. Still not content I pushed the needle in a little deeper: "Confess it, you don't *want* college students to be serious. You're afraid of them: You'd prefer panty-raids to political demonstrations." The remark was not thought funny, but when a middle-aging alumna said with touching wistfulness, "I do wish some of that enthusiasm would make itself heard in the rooting section," I thought my point won.

What was said then in partial jest, I'd say now with seriousness. Not normally an historical determinist, I confess in this region to a sense of the inexorable march toward student power so expanded as to be different in kind rather than degree only.

What I am suggesting is that the Berkeley happenings are not primarily explained by 1) off-campus Communists furnishing the brains and impetus; 2) the amazing acumen of two or three student leaders; 3) mistakes of the administration; or even 4) the way-out characteristic of the Berkeley student body. About the first point I have no reliable information: it seems equally stupid to assume that Communists are behind every public disturbance as to assume that anyone who says they are is a Red-baiter. However, whatever the inception of the movement, it quickly spread beyond those bounds, and without any doubt whatsoever, the vast number of the students who became involved were wholly innocent of any association with revolutionary political groups. As to the other points, I am saying that they are details which certainly affect the timing of events but have little to do with the ultimate outcomes.

THE increase in student power is paralleled on most campuses by increase in faculty power, and when these two surges have collided as in public student criticisms of their teachers, I suspect that in general the faculty has backed down. They could do so with the better grace because of the recognition of their own gains in matters of curriculum, admissions, operating budget, building priorities, tolerance of off-campus emoluments, appointments, advancements, and dismissals of their own members, and much more. The extent of faculty participation in governance still varies widely, of course, but in my observation the following rule is roughly accurate: the more power a faculty has, the keener their consciousness of the intolerable power remaining to the administration.

At Berkeley we see two recent happenings of major importance: 1) the growing recognition by the students of the extent of their power, actual and potential, particularly as they have sharpened the tools of public protest. Students who have spent a summer in Mississippi or Alabama are not likely to be timid or unpracticed in the techniques of nonviolent civil disobedience; 2) the discovery of each other as allies by faculty and students.

This discovery appears to have been, on the students' side, a matter of rather pleasant surprise. When they saw the faculty stirring sympathetically to their protests, they responded by calling for the surrender of power by administration to faculty. The faculty in its turn has discovered the student in a blaze of self-guilt—guilt, for instance, over the fact that it was not tenured members of the faculty but graduate teaching assistants subject without recourse to instant dismissal, who took up the banners and marched in protest against the massive, rough, and perhaps brutal arrests on campus. Guilt, too, over neglect of the teaching function in favor of research, committee work, community and government service, and much else. So far as I can judge, the extent of this self-blame has not yet been widely publicized beyond the campus.

The students, of course, do what they

(*Continued on page 75*)

—*Zimbel (Monkmeyer).*

"There is a growing recognition by the students of the extent of their power, actual and potential."

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A TRANSATLANTIC VIEW OF AMERICAN EDUCATION

By MONROE WHITNEY, *American Master, Fettes College, Edinburgh, Scotland.*

THERE IS much that is wrong with American education. No one knows this better than I. After eighteen years in schools in the United States, I went to Britain to teach. My experience over the past fifteen years has included two grammar schools (corresponding roughly to good American high schools) and two public schools (similar to our best college preparatory schools).

This experience has been a happy one. Perhaps that is why I have been so quick to extol the British system and so ready to see only glaring weaknesses in the American one. From the beginning I was impressed by the high regard in which schoolmasters (somehow this word in itself commands more respect than "teachers") are held on the eastern side of the Atlantic. Stricter discipline and greater regard for authority were pleasant changes. Last but not least, the opportunity offered to the brighter and more talented students to reach their full stride was most gratifying.

When I revisited American schools last spring, I found these British assets still lacking. But I also discovered merits I had failed to appreciate when I taught in the United States.

The first class I visited was in a high school in a middle-sized town. The pupils were doing social studies, a combination of history and current affairs. The subject under discussion was labor unions and strikes. The topic was appropriate, for trouble was brewing in a small factory not far away. In the same class were the sons of labor and the sons of management. Although these young people would be playing on the same team that afternoon or going to the same dance that evening, they were on opposite sides this morning.

What impressed me most forcibly, coming from a rather long teaching assignment in Britain, was the lack of bitterness and class warfare. In fact, mutual respect ran high. From time to time I would hear one boy say to another against whom he was arguing vehemently: "I see what you mean" or "I'd never thought of it that way before." Some of them had even worked during the summer vacation in factories similar to the one where trouble threatened. They reported on their own experiences, what they had seen and heard.

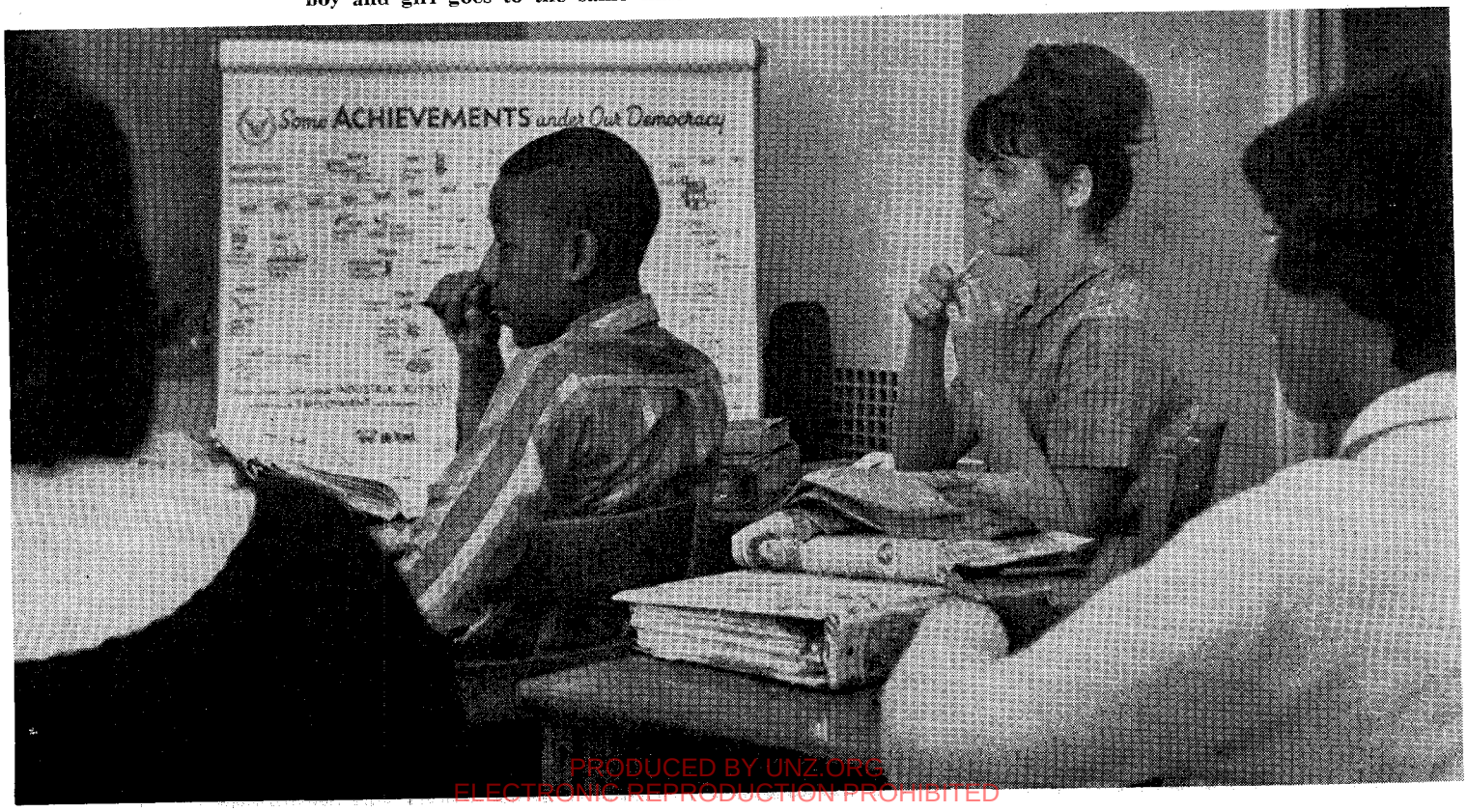
When I lived and taught in the United States, I took—as all Americans do—what I have just described as normal and natural. I certainly minimized the educational advantage afforded in a society where practically every boy and girl goes to the same kind of school for at least a large part of his schooling.

I must add, of course, that a discussion or debate on the subject of capital and labor would take place in a British school. What is more, it would be of a more intellectual nature. But in a stratified society there would not be the cross section of opinion or first-hand knowledge. On my return to Britain I tried to explain this to one of my students, an outstanding young man who had just won a history scholarship to Oxford University. "But I do know something of the labor problem," he replied, not at all arrogantly, "there have always been servants in our house."

For the benefit of my British friends, I asked a teacher in a large high school to what extent students with different social and economic backgrounds saw one another outside school. "A great deal," he replied, "and it's surprising how much they learn from visiting back and forth." Then he told me how one of the less privileged boys had become interested in art as a result of seeing some good paintings in a friend's home.

Then I asked the question that has been put to me so often by British friends: "What about the boy who already has high standards, aren't his pulled down?" All the teachers to whom I spoke felt that in the social and cul-

"I minimized the educational advantage afforded in a society where practically every boy and girl goes to the same kind of school for a large part of his schooling."



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tural spheres there is much more of a leveling-up process. In one high school I met an English exchange teacher who summed up the situation: "In Britain we do much more academically for the comparatively few at the top of the class; here you are more interested in mass education. And in this respect no other country has done half so well." It should be pointed out that only one-third of the British youth continue in school after the age of fifteen, the school-leaving age.

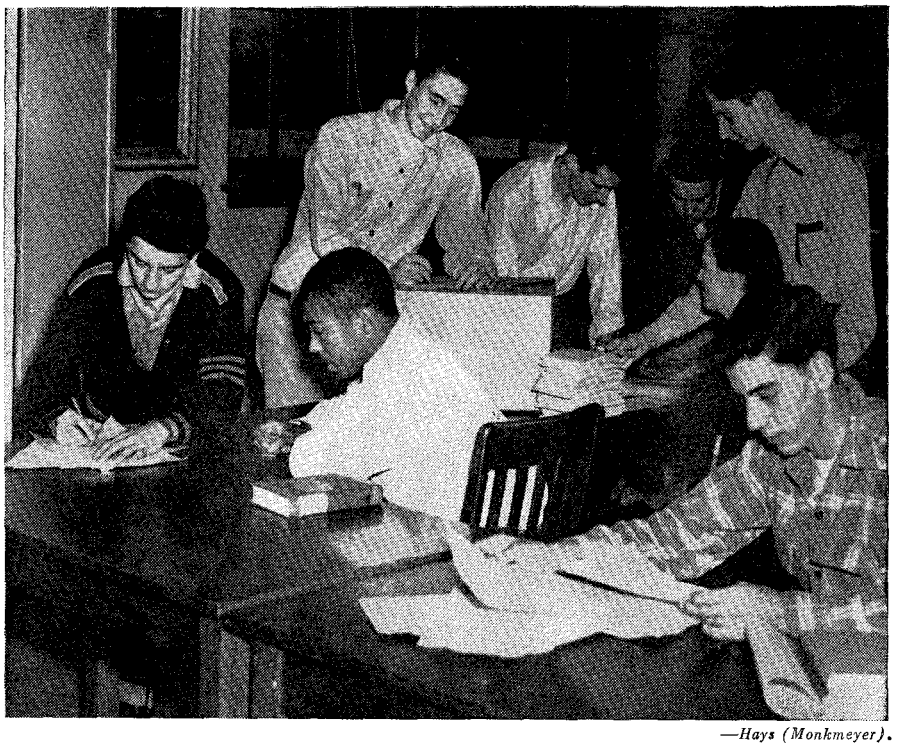
Whether in high school or college preparatory school, American students are eager to get as much first-hand knowledge as possible about the "other" side of life. This comes mostly through summer work, in which only a very small minority of British young people indulge. Few Americans are using the long summer vacation for pure pleasure: that is definitely frowned upon. The jobs most of them choose are not easy ones. Some work as laborers with road gangs; others are cowboys on ranches in Texas and Wyoming.

I asked a master in a well known college preparatory school how this vacation work affects their students' attitude toward their studies. "It makes them realize the importance of education," he said. "They see they can't get very far today," he added, "without special training. Not too long ago boys from a school like this automatically went into their fathers' business. Today with the keen competition in American life no firm can afford to follow that practice."

IT was interesting to see at first hand how the American student relates outside experience to class work. If a problem in surveying or civil engineering comes up, there is always someone in the class who has had a little practical experience in that line. I recall a problem, for instance, concerning banking. To me it sounded so complicated that I should have said nothing like it could ever occur. Then a young man who had worked in a bank for two summers assured me that such problems did really come up. Knowing this, the students were eager to tackle that particular one.

Since Latin is my field, I was interested to see how this subject might be tied up with a life experience. Here I ran into an amusing case. The class I visited was trying to translate a rather difficult passage from Vergil's *Aeneid*. The vocabulary was difficult, and the master was trying patiently to get the student to find English words derived from the Latin ones. Finally *costa*, Latin for rib, appeared.

"I guess none of us can connect this one," the master said resignedly and started to go to the next word. Thereupon a husky lad who looked anything but a classical scholar rose to his feet. "I remember when I got cracked up in football," he began, "the doc sympathized with my 'intercostal' pains." He proudly thumped his chest.



—*Hays (Monkmeyer).*

"American students are eager to get as much first-hand knowledge as possible about the 'other' side of life."

I found no subject isolated in an airtight compartment, to be used in a specific classroom for a special examination. This gives American education a freshness and vitality that, when harnessed to higher academic standards, will work wonders.

Much of what I have written here is so taken for granted that few Americans appreciate what great educational privileges their sons and daughters enjoy all along the line. Critics are prone to harp on the high standard of examinations for those entering the British university. I know all about these, as each year I prepare a microscopic few for them. I also know that, despite all the shortcomings in American education, the majority of young people in the United States have a much richer educational experience than their British cousins.

—*Bloom (Monkmeyer).*

"I found no subject isolated in an airtight compartment, to be used in a specific classroom for a special examination."

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Why We Need a National Humanities Foundation

By BARNABY C. KEENEY, *President of Brown University, and Chairman of the Commission on the Humanities.*

"THE HUMANITIES are the study of that which is most human. . . . They not only record our lives; our lives are the very substance they are made of. Their subject is every man. We propose, therefore, a program for all people, a program to meet a need no less serious than that for national defense. We speak, in truth, for what is being defended—our beliefs, our ideals, our highest achievements."

With these words we opened the Report of the Commission on the Humanities, the first detailed proposal to establish a National Foundation for the Humanities. The Report calls for a foundation to provide the kind of support for the humanities and the arts that the National Science Foundation has given the sciences and mathematics. It is the product of two years of the Commission's work.

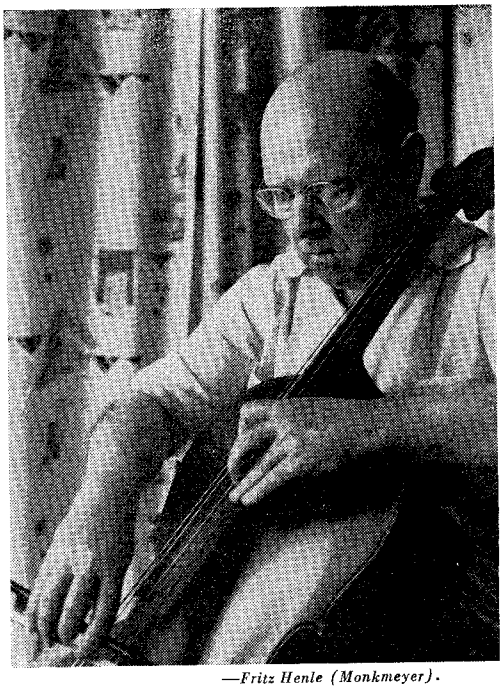
The Commission—established by the American Council of Learned Societies, the Council of Graduate Schools in the United States, and the United Chapters of Phi Beta Kappa—met frequently during 1963 and 1964. Its members are humanists, scientists, educators and educational administrators, and business and professional men.

We very quickly agreed upon the principal recommendations and thus had ample time to discuss the illiteracy and folly of the several successive members who attempted to draft the report. We defined the humanities as the study of languages, literature, history, and philosophy; the history, criticism, and theory of art and music; and the history and comparison of religion and law. We placed the creative and performing arts within the scope of the Foundation on the grounds that they are the very substance of the humanities and embrace a major part of the imaginative and creative activities of mankind. We proposed that a National Foundation, supported largely but not entirely by federal appropriations, be established to promote the development of these activities, but by no means to control them. We proposed that the Foundation be authorized to support humane studies and artistic activities through the whole of our national life—in the schools, in the colleges and universities, in the libraries, museums, art galleries, and in the theater and the concert hall. In short, we envisaged the Foundation, not entirely or even primarily as an academic enterprise, but rather as one that would attempt to touch every facet of American life. We proposed that the Foundation be empowered to help institutions and organizations develop their programs and to help individuals develop their scholarly and creative competence, and to provide facilities where each might function. So much for the proposals.

The proposals were received with unbounded enthusiasm in some quarters, limited approval in others, and silence in some. As expected, most humanists favored the proposals, although some felt that it was more in their interest and in the interest of scholarship to remain aloof from federal support. It was not surprising that scientists endorsed the proposals (particularly through an editorial in the influential publication *Science*) for perceptive scientists have long realized that their work is best carried on in a humane environment. In December 1964, the Directors of the American Association for the Advancement of Science endorsed a program of federal support for the humanities.

TWO important questions recur in the discussion: the first, Should federal funds be used for the humanities and arts? and the second, Should an independent foundation be established or should a program be carried on through existing governmental agencies? I propose to concentrate of these two fundamental questions.

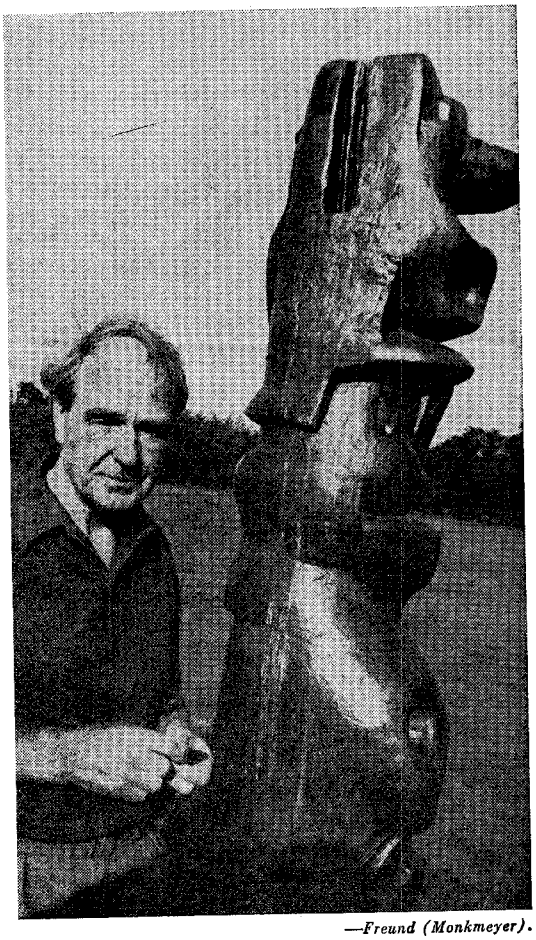
Should federal funds be used for the humanities and arts? This is, of course, the question that must be answered first. The arguments that federal funds should not be so used are based on grounds that run from principle through economics to tactics and expediency. The



—*Fritz Henle (Monkmeyer).*

Pablo Casals. "The humanities and the arts are at the center of our lives and are of prime importance to the nation and to ourselves."

This article is based on an address delivered at the Triennial Council of the United Chapters, Phi Beta Kappa last August 31.



—*Freund (Monkmeyer).*

Sculptor Henry Moore. "Most enduring literature and art are the product of individuals who possess a body of humane knowledge about which to think, write, or paint."

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basic fear is that the use of federal funds in these sensitive areas will lead to control of thought in science and technology. There are good grounds for such a fear. The painting and sculpture approved by the Soviet Union do not inspire the same admiration as Soviet achievements in physics and in space. On the other hand, however, art subsidized by the French government has in our times occupied a more important place than science subsidized from the same source. One may suspect that the nature and purpose of the government doing the subsidizing will have something to do with the degree and effect of control. I myself feel that if the federal government in this country ever takes control of the humanities, the arts, and the social studies—or the sciences themselves—it will not be primarily because the government has spent money on them; it will be because the people of the United States tell their representatives that they wish control to be exercised. If the people make that decision, there will be control whether funds are expended or not. I do not believe they will wish to reach such a decision.

It is sometimes asserted that funds should not be expended on the humanities because we have problems of higher priority and limited funds. The amount that could prudently be expended in a decade would not exceed the amount necessary to get a man on the moon a year earlier than we otherwise might.

THE Los Angeles *Times* approves the humanities, but questions the need of additional expenditures for them on the grounds that an appropriate number of students study them. This conclusion may have been based upon statistics published by the United States Office of Education on earned degrees conferred. In 1962-63 some 88,000 bachelor's degrees were conferred in the arts and humanities, including arts education, whereas 140,000 odd were conferred in the social sciences, mathematics, engineering, the physical sciences, and the biological and health sciences. This would seem to be an appropriate distribution. However, it is a splendid illustration of the danger in reading only the first column of the statistics. Over in the fourth column one finds that only some 1,800 doctorates were conferred in the humanities, while about 7,000 were conferred in the other fields, a most inappropriate distribution of an inadequate total. One must conclude from these data that the undergraduates studying the humanities a decade from now will be less well taught than students in the other fields, and that the numbers of their teachers will exceed their training.

An argument of expediency is that federal expenditures in the humanities will discourage private, and particularly foundation, giving. The record, however, shows that private foundations have expended more money and a greater percentage of their funds on the sciences and engineering since the establishment of the National Science Foundation than before. Anyone who has raised money knows that money goes where money is, and he is likely to suspect that abundance of funds, from whatever source, will increase rather than decrease the flow of additional funds.

One of the tactical arguments is based upon the fear that a new foundation will make blunders in its initial gifts, will become the target of Congressional criticism and the laughingstock of the public, will quickly disappear and set back rather than advance the cause of the humanities and arts. I see no reason to believe that the sort of board and director proposed for the Foundation would make any more stupid mistakes than any other board and director, and I suspect that they would be able to defend themselves and their decisions.

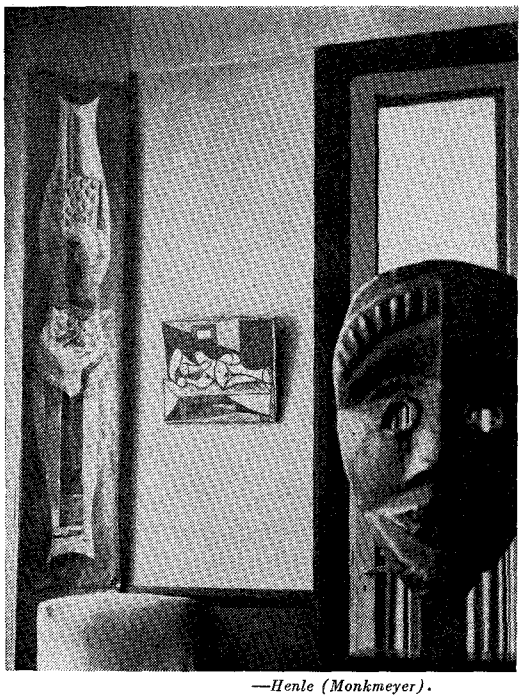
Finally, some mature humanists have argued that funds are not necessary at all, that they themselves starved in their youth and it was good for them, and that their intellectual offspring should starve as well. Poverty is a virtue greatly overrated by those who no longer practice it.

The arguments for the use of federal funds to support the humanities range likewise from principle to expedience, and even to nonsense. I shall start with the last. Some humanists are likely to say in private and in public: "I am a humanist. I like doing my research. I am as important as the scientist. Do not ask me what my research is good for, because any consideration of utility would destroy its purity. Just give me some money." The more often this argument is asserted, the less likely is the establishment of a National Humanities Foundation, because our Congress has no right to spend federal funds for anything that does not offer some promise of advancing the national interest.

Then it is argued that the devlopment of technology and automation and a greatly increased national product will reduce the labor force, and the working day of those who remain in it, to the point where the use of leisure will become an increasingly serious problem. Therefore, we must educate ourselves and our children to use leisure properly and profitably, particularly through the improvement of our minds, and we must provide greater opportunities for study of the humanities and artistic appreciation. This is an important argument, but perhaps a second-rate one. The real problem is not the utilization of leisure, important as that may be, but rather the development of an ethic and an outlook appropriate to new circumstances. We have now an ethic in which work is equated with virtue. Before long we shall have to develop one in which not to work very long for a living and to be content in leisure is as virtuous as labor itself. This will require hard thinking by some well-trained philosophers who have competence outside the area of symbolic logic. We are going to need those philosophers very badly. The use of the freed time is more important than its existence. We can employ it trivially or constructively. Despite the interesting work of intellectual primitives, most enduring literature and art are the product of individuals who possess a body of humane knowledge about which to think, write, or paint, and most social advance is accomplished by persons who know the society and its background.

Then it is argued that history will judge us by our culture rather than by our material accomplishments; therefore, we must polish up our image for the greater edification of future generations and also for the admiration of the underdeveloped nations that are alleged to have great respect for culture and none at all for bathtubs. It is probably a sound rule to believe that one's image will take care of itself if one does what he should —provided always that he has a good public relations man. This argument, therefore, is at best peripheral. Let us instead concentrate on what we should do.

The humanities and arts are of central importance to our society and to ourselves as individuals. They at once express and shape our thoughts. They give



—*Henle (Monkmeyer).*

A corner in the home of Georges Braque. "The humanities and arts are as important as men's minds and souls, and must be nourished as they are."

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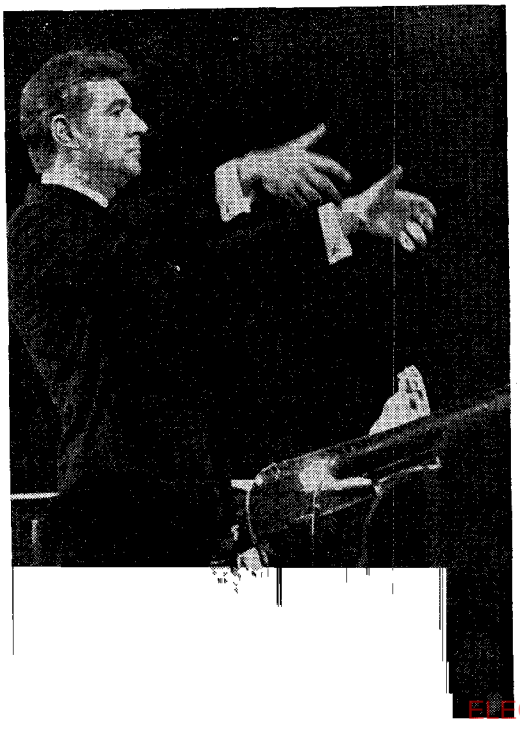
us the beautiful to see and teach us what to look for. The development of thought undoubtedly reflects institutions and circumstances, but these are shaped by ideas. The two are, in fact, inseparable. Our relations to one another as individuals and to our society are formed and determined by what we know and think. Our use of knowledge is inseparable from our ability to express it in words or in shapes. Only through the best ideas and the best teaching can we cope with the problems that surround us and the opportunities that lie beyond these problems. Our fulfillment as a nation depends upon the development of our minds, and our relations to one another and to our society depend upon our understanding of one another and of our society. The humanities and the arts, therefore, are at the center of our lives and are of prime importance to the nation and to ourselves. Simply stated, it is in the national interest that the humanities and arts develop exceedingly well.

Finally, an argument of expediency: as in all matters relating to education and our development as a nation, we must move rapidly. We cannot postpone the solution of central problems. We must, therefore, produce massive support quickly. The most likely source of massive support today is the federal government.

Now the second question is: Should there be an independent foundation or should the humanities and the arts be supported through an existing agency? Congressmen have a natural disinclination to proliferate the already large number of independent executive agencies. It has been proposed, therefore, that support of the humanities be achieved through the enlargement of the charter of the National Science Foundation, or by an increased appropriation to the United States Office of Education, or through the Smithsonian Institution. It has been alleged, and with good reason, that those agencies with which a cabinet officer is directly concerned are more likely to flourish, year in and year out, than those that depend directly upon the President. The past two years have been more abundant for the National Institutes of Health, under the Secretary of Health, Education, and Welfare, than for the National Science Foundation, responsible directly to the President.

Conductor Leonard Bernstein. "It is in the national interest that the humanities and arts develop exceedingly well."

—Schnuick. (Monkmeyer).



THE National Science Foundation has done a remarkable job and has plenty to do. Its board and its staff are oriented toward science, although many of them have a humane outlook as broad as most humanists and broader than some. The Commission believed that it would distract the National Science Foundation from its primary aims to have its task enlarged and diversified, and that its work might thereby be hampered. It is quite true, however, that the sciences and humanities can be, and for many years have been, developed together in our universities. As for the Office of Education, it has long been associated with secondary and primary education, but in recent years, particularly since the passage of the National Defense Education Act, it has concerned itself increasingly with higher education and has served it very well. It now has power and funds to conduct limited activity in the humanities, and should be encouraged to do so. Were the Commissioner of Education a cabinet officer instead of a second-echelon officer in the Department of Health, Education, and Welfare, there would be greater validity in the argument that no foundation is needed, and that all that is necessary can be done by the Office of Education. (In January 1965, bills were introduced into the Senate by Senator Ribicoff and into the House by Representative Fogarty to raise the Commissioner of Education to cabinet rank.) Moreover, the Office of Education is intended to be concerned exclusively with education. We envisage the National Humanities Foundation as having a much broader charter in activities extending into other facets of public and private life. Therefore, the Commission on the Humanities believed that it would be best to advocate a separate Foundation.

How shall one proceed from this time on? When the Commission wrote its report, it seemed unlikely that any powerful member of the executive branch would advocate the establishment of a Foundation for the Humanities in an election year. However, President Johnson in an address at Brown University on September 28, 1964, said. "The values of our free and compassionate society are as vital to our national success as the skills of our technical and scientific age. And I look with the greatest of favor upon the proposal by President Keeney's Commission for a National Foundation for the Humanities." It did not seem probable that legislators seeking reelection would feel it timely to make a very strong case, but Representative Moorhead of Pennsylvania introduced legislation to establish a Humanities Foundation and the proposal of Senator Pell of Rhode Island to establish an Arts Commission and Foundation was enacted, but inadequately funded.

In the 89th Congress, there was an immediate growth of support. Sixty-three representatives introduced a revised version of Representative Moorhead's bill. Senator Gruening of Alaska, on behalf of himself and twenty-nine other senators, introduced substantially the same bill into the Senate. On behalf of himself and nine other senators, Senator Pell introduced a considerably expanded proposal, giving more prominence to the arts, and establishing two divisions, one for the humanities and one for the arts. The same bill was introduced into the House by Representative Fogarty of Rhode Island and others. By January 13, eighty-three congressmen had introduced or endorsed one bill or the other and thirty-five senators had endorsed one or both. Each bill has great merit. Representative Moorhead's is simpler; Senator Pell's is more comprehensive.

Considerable public support has been marshaled, and more is being sought. The Association of American Universities has endorsed the establishment of a foundation for the humanities, as have other educational associations. Numerous learned societies have done the same. On December 16 the Board of Trustees of the University of Illinois voted "to support the action of the Association of American Universities endorsing the idea" of the Foundation. Members of Phi Beta Kappa, including many members of Congress, have been active. Advocates of the legislation are seeking the support of the alumni of colleges and universities, and of the even more numerous alumni of schools. Teachers in schools and colleges are working together to develop a climate of opinion favorable to support of the humanities and the arts.

As these developments occur, it is essential that humanists and artists and amateurs believe and act as if we believed that what we study, write, create, and advocate is relevant to our whole society. We shall not go far unless we do, and we shall be misrepresenting what we do unless we realize and proclaim that the humanities and the arts are as important as men's minds and souls, and must be nourished as they are.

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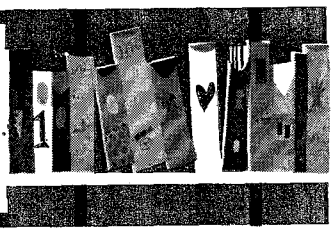
the Editor's Bookshelf



The great mass of educational writing that reaches the general public falls roughly into three categories: Bland defense of the status quo, sharply critical attack, or enthusiastic endorsement of the latest innovation. Favorite titles in each category are variations on three familiar themes: "What's Right With Our Schools?" "Catastrophy in the Classroom," or "Teaching Machines (or Phonics or Montessori) Will Save Us."

By now, school board members and others concerned with educational quality have heard about the innovations and are familiar with the views of both critics and defenders. Their need is for calm analysis and interpretation of the changes that have taken place and must take place in the schools. ***Schools in an Age of Mass Culture,*** by Willis Rudy, (*Prentice-Hall* 374 *pp.*, $6.95) is one such book. Rudy, who is professor of history at Fairleigh Dickinson University, explores the history of the child study movement, the development of child-centered schools, and the concept of "adjustment" as an educational goal. He gives some attention to the influence of PTAs and philanthropic foundations and deals at some length with the church-state-school and segregation issues. He offers an interpretation of the deluge of criticism that kept the educational pot boiling through the decade of the Fifties. His book is an excellent analysis of the maincurrents of educational thought in the twentieth century, interpreted in the light of social change.

Despite the fact that human learning is the central problem in both the discipline of psychology and the profession of teaching, theoretical psychologists in recent years have not given as much attention to educational applications as did those of two or three decades ago. During the first thirty years of this century, such noted psychologists as James, Dewey, and Thorndike gave a substantial portion of their energies to the applications of learning theories in the classroom. Although many of the most distinguished American psychologists have continued their explorations of the nature of learning, the gap between laboratory research and classroom practice has widened. Most of the recent innovations in teaching have not been based upon psychological knowledge of the learning process, partly because experimental psychologists have been less willing to translate their findings into specific recommendations to teachers.

A new book by Robert M. Gagné, ***The Conditions of Learning*** (*Holt, Rinehart and Winston,* 308 *pp.*, $5.50) is a step toward closing the gap. Gagné, a well qualified psychologist who is thoroughly familiar with recent research, does not offer specific recommendations as William James did seventy years ago in his ***Talks to Teachers,*** but he does take the first essential step of interpreting evidence from research in terms of the environmental conditions under which learning will be most effective.

Readers who recall an offbeat piece titled "From a Teacher's Wastebasket" which we published two years ago will be glad to know that the author, Bel Kaufman, has incorporated that bit of whimsy into a new book titled ***Up the Down Staircase*** (*Prentice Hall,* 340 *pp.*, $4.95). Miss Kaufman, described by one of her students as "the only teacher that ever learned me English real good," survived fifteen years as teacher in New York City high schools with her sense of humor intact. She presents a fascinating view of life in those schools in a hard-to-classify book (the publishers call it a novel) made up of excerpts from student papers, teachers' notes, official directives, and other assorted trivia. Perhaps it is a novel—a story emerges and characters are developed—but we prefer to think of this as a different and as yet unnamed literary form. Whatever it is, we like it and recommend it to our readers.

—Paul Woodring.

Choosing a college still remains one of the most difficult tasks for college-bound students, their parents, and their guidance counselors. Determining which colleges within the enormous diversity of American higher education will best serve the needs of a given student is a hard and often frustrating choice. Happily, guides offering the kind of analytical information so desperately needed are now beginning to appear.

Who Goes Where to College, by Alexander W. Astin (Science Research Associates, 295 East Erie Street, Chicago, Illinois 60611, 125 pp., $4.25, paperback $2.25) is just such a volume. Starting from the premise that one of the most important factors in the successful pursuit of an education is the environment in which it takes place, and that "the character of the student body is a major factor in determining the college environment or 'climate,'" Astin sets about analyzing the nature of student bodies in 1,015 institutions.

Five student attributes are measured as a means of viewing the "freshman input" which plays such a powerful role in determining the campus climate. They are:

Intellectualism, a measure of academic aptitude, especially mathematical aptitude, and student aspiration for graduate study.

Estheticism, a measure of the degree to which students have achieved in literature and art during high school and aspire to careers in these fields.

Status, a reflection of the socio-economic backgrounds of students and the degree to which they are aiming toward careers in the professions, as business executives, or in politics.

Pragmatism, an indication of the percentage of entering students planning careers in fields such as engineering, agriculture, physical education, in contrast to those entering such "social fields" as teaching, sociology, and nursing.

Masculinity, an indication of the degree to which students plan to seek professional degrees in law, medicine, etc., and do not plan to enter the "social fields."

Who Goes Where to College also offers relative measures of eight qualities which help to characterize the college environment itself. They are: estimated selectivity, size, realistic orientation, scientific orientation, social orientation, conventional orientation, enterprising orientation, artistic orientation. Each of these qualities is carefully defined for the reader.

Mr. Astin, director of research for the American Council on Education, brings to his task a broad background in research and teaching. And his study is firmly based on the wide-ranging studies of higher education that have been pursued in recent years. A limitation of his volume, from the layman's point of view, is that it is conceived and written as a scholarly study, which offers a veritable jungle of statistical data. He has also, however, provided very clear explanations of what he is about, which give the reader well-defined paths to follow through the jungle. He has, in addition, collected his results in one highly informative table, and provided a form on which comparative profiles of colleges can be drawn.

Who Goes Where to College does not pretend to be a complete college guide. But no high school guidance counselor or principal can afford to be without it. And students and parents who have the necessary persistence will find it highly informative indeed. —James Cass.

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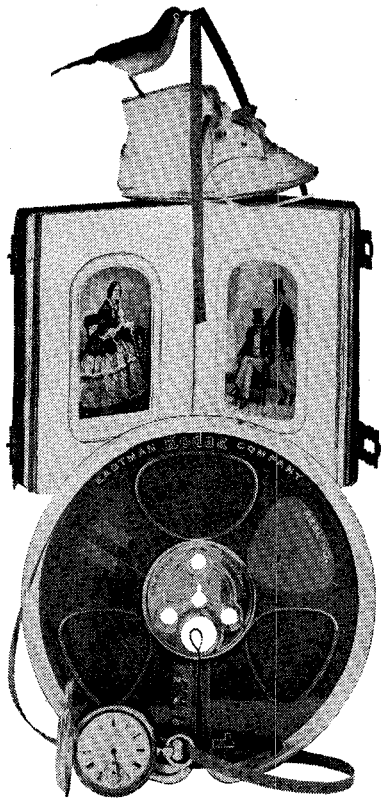

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Nongraded Schools

Continued from page 59

team teaching has facilitated the inclusion of part-time personnel, some of them students in the university, in a way that was not possible five years ago. Although the budget is only slightly larger, because of normal salary increases, 50 per cent more people are on the payroll. Not all teachers are in teams. Some maintain about the same pattern of self-sufficiency that existed throughout the school five years ago. Teachers, too, are individuals and deserve alternatives.

Team teaching is not essential to nongrading. There are nongraded schools with self-contained classrooms and team-taught schools with grade levels. But team teaching as a way of clustering children and teachers fits nicely with nongrading as a way of guiding students upward through the school. They are compatible, flexible patterns of school and classroom organization which provide a useful array of alternatives for dealing with pupil variability. Since University Elementary School developed both at about the same time, the two are almost indistinguishably interwoven in practice and, consequently, in this description.

Let no one think that change comes naturally to a laboratory school, especially if its primary function has been demonstration. Such a school is in the public eye. To change what has long been demonstrated and from what have come success and recognition is to suggest that the practices being replaced were never good when, in reality, they may have been first-rate for their time. Further, time for planning change is hard to come by. In a laboratory school, the work load of teaching children, advising future teachers, assisting many university faculty members in the conduct of their research, demonstrating various procedures, and interpreting programs to endless streams of visitors is almost unbelievably demanding. To effect basic changes while keeping the ship afloat is an unsettling experience.

The route from yesterday to today was often a tortuous one. It included changing the function of this laboratory school from demonstration to inquiry, innovation, experimentation, and research in schooling. It began with two aspects of teacher dissatisfaction which were traced to a common source. First, class membership remained rather constant from year to year, as is typical in a graded school. Consequently, children were always the oldest or youngest and rather consistently followers or leaders. They had little opportunity to shift roles and explore new relationships. Second, certain learning ills persisted for some children into the upper elementary years. The problem was less pronounced than in most schools but it was particularly frustrating for these teachers because the school was highly regarded for its instruction, and rightfully so. Teachers did everything possible within the graded organization characteristic of schools generally but often were unable to overcome what appeared to be unfortunate but irrevocable pupil placements. The placement adjustment for inadequate learning appeared to be retention and grade repetition, a solution which these teachers regarded as disagreeable and noncorrective.

They were boxed in by the graded system, a system that they had often stretched to the near-breaking point but had always retained. It is unwise to break away from long-established practice when no reasonably clear alternative is in sight. The search for an acceptable alternative led to better understanding of what was hidden by the graded structure, the fact that the seventeen classrooms were graded in name but not in the attainment of pupils. The graded structure now looked less sacred and inviolable than it had before. Some teachers who had read or otherwise learned about nongrading wanted to abolish the graded system then and there. This decision was not to come for another year.

By collapsing the next three years, we come to the present. The school is now viewed as having three broad levels of function and expectations, each successive level overlapping the previous one both in function and expectations and in the age of children assigned to it.

The early childhood level enrolls children from under four to over six. The primary function is to develop a sturdy, wholesome self-concept. Children are expected to interact productively and satisfyingly with the children, adults, and things of their daily environment. Teachers are there to assist them in working at these relationships. Concern for this wholesome self-concept carries over into the lower elementary level where diagnosis and prescription for needs in this area continue. But now the central function becomes progressive development in the fundamental skills of self-directed learning, especially reading. The age spread is now from about six to eight or nine, but age is not a primary factor in placement. The upper elementary level of function normally embraces children from eight or nine to eleven or twelve years of age. Again, attention to wholesome self-development continues, particularly as it relates to inadequate learning skills demanding special attention. The central goal now, however, is to develop the ability to understand and use man's approaches to studying social and natural phenom-

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ena. Hopefully, children will leave the school with a desire to continue learning as well as considerable self-directing proficiency in the process.

These three levels of function are not organizational units of the school, although at one point in the school's recent evolution they were. The nine broad clusters of children are not evenly distributed among them. One cluster, for example, enrolling sixty-five children from age seven to age eleven, obviously cuts across both lower and upper elementary levels, reaching toward the bottom of the former, and well up in the latter. The three-levels concept of function underlying University Elementary School simply emphasizes that the function of elementary education is not unitary throughout but, rather, shifts in emphasis from the early childhood to the early adolescent years.

Each cluster of children, whether large or small, whether team-taught or self-contained, has a wide spread in age. For example, a cluster entirely within the lower elementary level might contain children of age six, seven, and eight. Another conceived to be entirely within this same lower elementary level of function might contain children from seven to nine. One cutting across lower and upper elementary conceptions of function might spread from age seven to twelve.

This system of school organization virtually forces teachers to recognize and provide for individual differences. Several ages together serve as a blinking light reminding teachers that the students are not all alike. A single age group could lull them into forgetting the wide range of differences actually residing in it. With a little care, a mixed age group can be put together so that the overall individual differences are little or no greater than in a single age group. But experience suggests that the revelation of one kind of difference—namely, in age—creates pressure to deal with differences generally.

The learning environment in a cluster of children provides a wide range of activities appropriate to the functions involved. A cluster of forty children from age four through six, for example, shares two rooms that formerly were separate classrooms but that have now been merged by knocking out part of an intervening wall. It is not unusual for them to share other indoor spaces with neighboring clusters and the simultaneous sharing of outdoor spaces is standard practice. The skilled observer would see a certain rhythm to the daily activities. At a given moment, a sub-group is talking about a walk from which the children have just returned; another is busily engaged in a variety of jumping and balancing activities; another is sitting at a table with reading materials; and little clusters of two and three are deeply involved in still other tasks. What one child is doing now, another will be doing an hour from now. The range and variety are in part possible because, in expanding total cluster size, additional personnel also are added.

Each of the tasks mentioned above is believed to be prelude to or part of reading. Each child is working at a point thought to be appropriate for him and, most of the time, selected by him. Progression through such tasks is far from ordered, partly because some of them are parallel rather than sequential and partly because research has not yet defined the most productive sequences. Further, a productive sequence for one child usually only partly overlaps a productive sequence for another. Individual diagnosis and prescription are essential. The child is not incapable of self-diagnosis and prescription, especially if the range of alternatives is broad, visible, and attractive and he is helped to see what these alternatives are designed to accomplish.

PROGRESS through any sequence is only very loosely related to age. The number of years a human being has lived is a poor yardstick for determining what he is ready to learn. Each of the sub-groups above contained fours, fives, and sixes, for whom the task at hand was appropriate. The sub-groups assembled for the next tasks of the day also would contain this age distribution but the children comprising the group would not be entirely the same. Here we see sharply revealed a key difference between grading and nongrading. The graded school is geared rather closely to age and to arbitrary provision of what children of that age (and grade) are to learn. The nongraded school is geared to readiness to learn, which, in turn, is determined from continuing diagnosis.

Another key difference is flexibility in expectations for children. The graded school presents a series of graded expectations. Contrary to much popular opinion, these are not rigorous expectations for all. But they are unfair. As pointed out earlier, they punish the weak and fail to challenge the strong.

University Elementary School provides a broad range of expectations—broad enough to reach from the floor to the ceiling of individual attainment—within each level of function. A child is not expected to reach a set level of reading by the age of six. Nor is he retained in an early childhood cluster of children until he does. But he will have engaged in activities considered basic to reading (many of which, unfortunately, are not seen as such by the layman) as well as in many other kinds of learnings. On moving to join older clusters of children, where these children will now be the youngest rather than the oldest, some will be among the most proficient readers in the new environment, some among the slowest. New groupings for reading will occur to take these individual differences into account. Staff and resources are now geared to make special provision for reading, with a range of expectations far in excess of those normally assumed under the label, "grade."

A child in University Elementary School seldom remains less than a year or more than three years with a cluster of children and teachers, depending on the size of that cluster, the age spread in it, and the diagnosis of that child. In principle, a child is moved whenever placement in another cluster appears to be desirable. In practice, however, every effort is made to keep a child in a cluster of children for at least a year, on the assumption that this continuity contributes to his sense of identity in a world of increasing anonymity. A child in a cluster for three years will have seen children come and go each year, will have had a long-term continuing relationship with some of these children and with several teachers, and will have enjoyed the experience of being at first one of the youngest and then one of the oldest members of the group.

Placement for each subsequent year grows out of a series of meetings taking place in the spring of each year. There are total faculty meetings in which general policies are reiterated and refined. There are single cluster meetings in which teachers who have been closely associated with these children, sometimes for as long as three years, pool data and observations concerning each child. There are cross-cluster conferences in which children likely to be assigned to one of several possible alternative clusters are discussed in relation to the teachers and to the expectations of each cluster. The data come from many sources but particularly from children's present teachers, parents, the school principal, and the children themselves.

At no time is there a squaring of each child's performance with a predetermined set of common expectancies for all four-year-olds or all nine-year-olds. Criteria are derived from the functions of the level of schooling; adequacy from a study of the child's performance over a long period of time. These are decisions for teachers to make, teachers who are close to the data. The principal participates as a member of the team, not as a final arbiter "passing on" each decision.

When the decision is to move a child from his present placement to a new one, the question is, "Which alternative?" In a carefully organized nongraded school, there should be a minimum of three alternatives from which to choose. Each of these alternatives will differ in several strategic ways, the most signifi-

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cant of which are the differences among the teachers. It is the responsibility of the total staff, with the principal's guidance, to determine just how these alternatives will differ: in anticipated learning activities, in the teachers to be in charge, in group size, and in actual group membership. All of these can be and should be manipulated in seeking to set up productive clusters of teachers and children for each subsequent year. Consequently, at University Elementary School, final placements of children are held up until the composition of each tentative cluster has been carefully examined. Frequently, on the basis of this examination, clusters initially proposed are modified through reassigning children.

Teachers find this process to be excruciatingly difficult at first. They must consider much more than the relatively simple alternatives: to promote or not to promote. They need to know a great deal about the children with whom they have been working – parental expectations and their effects, peer group associations, feelings of success and failure, ability to tolerate restrictions or permissiveness, and so on—and about their colleagues. They are uncertain about the criteria to use, largely because, as a total staff or as sub-groups of that staff, they have not previously discussed the matter. And, to their surprise and frustration, they usually discover that they possess far too little useful information about the children with whom they have been working. In brief, they are confronted with a new and highly challenging professional task and, understandably, can be somewhat unnerved by it.

Supported and encouraged, however, most teachers learn the behavior required and practice it with growing satisfaction. At University Elementary School, the second round of spring meetings was a marked improvement over the first. Teachers came armed with data and hammered out the criteria in the process of making pupil placements. The third round was strikingly professional. But now a new kind of frustration emerged. The teachers wanted data going beyond their own observations, sensitive test data in all areas of child development—data derived from criterion measures, not normative data derived from graded standards. Such data are conspicuously absent in education. To create a demand for them is to speed their coming. Nongraded schools, of the type conceived here, create this demand.

Needed in a nongraded school is a person knowledgeable in both education and the informative sciences. He might well be the guidance counselor. His job is to set up a system for the collection, organization, storage, and retrieval of data designed to assist teachers in their vital decisions of diagnosis and prescription. He must join the teachers in these processes, learning more about them, bringing data to bear, and refining the information processing system as needed. The necessity for collecting masses of data, for maintaining them over long periods of time, for assembling them in many different ways, and for quick retrieval suggests the potentiality of a computer serving several schools or school systems simultaneously. Computers are now being used experimentally for similar purposes in research projects scattered across the country.

Complex? Yes, at first, simply because these are not familiar modes of thought to most people. It is not easy to escape more than a century of gradedness. The early phases of comprehending nongradedness are something like a first experience with English money. One is forever trying to translate pence, shillings, and pounds into cents, quarters, and dollars (and those half-crowns are maddening!). Or, perhaps better, it is comparable to the way most of us struggle initially and awkwardly with a foreign language. We seek to translate French literally into English rather than to think and to communicate in French. What a revelation it is when the intervening translation disappears and we find ourselves thinking, reading, and speaking French!

Similarly, before the potentialities of this redefined and redesigned school open up we must come to think in nongraded terms. To translate nongrading into graded nomenclature is to stay within the limited possibilities of yesterday's schools. Until fully functioning nongraded models have been carefully developed, meaningful discourse about and comparisons of nongrading and grading will be impossible. But even with models of both standing side by side, experimental comparison will be difficult and, for persons holding differing conceptions of education, probably impossible. For grading and nongrading are fundamentally differing expressions of schooling, based on fundamentally differing conceptions of what schools are for and of how learners should progress in them. Ask not if this child is ready for school but what this child is ready for.

University Elementary School is still becoming. The promise of the future far outstrips the accomplishments of the past. Three years have elapsed since the faculty committed itself to nongrading and jokingly promised to fine its members for each use of the word, "graded." The school is not yet fully nongraded; it never will be. For, as quickly as one goal is attained, others come into view. As former Chancellor Lawrence Kimpton once said about the University of Chicago over which he presided, "This probably isn't a very good place for the pursuit of happiness, but it's a wonderful place to find happiness in pursuit."

The New Math

Continued from page 63

mathematics" means principally kindergarten through second grade, with some shading into the third grade and upward.

Any sweeping changes in elementary school mathematics depend on the answer to the question: How much, and what kind of mathematics is the mind of a child able to absorb? As the Cambridge group pointed out, this is not a matter for debate but for experiment. Several such experiments were already under way at the time, notably those conducted by Patrick Suppes of Stanford and by Robert Davis of Syracuse University, both of whom participated in the conference at Cambridge.

Patrick Suppes is director of Stanford's Institute for Mathematical Studies in the Social Sciences, as well as professor of philosophy and statistics. Since 1956 he has been engaged in experimental projects concerned with teaching modern mathematics in elementary school—projects which have involved about 8,000 California children, aged six to eleven.

One of these was an arithmetic course for first graders based on sets, which he thinks provide the ideal initial introduction to mathematics. For one thing, they permit clear and exact definitions of concepts—"A set is a collection of objects"; "Zero is the number of objects in the empty set." For another, because sets are more concrete than numbers and putting together sets of physical objects is a more concrete operation than adding numbers, the ideas are easier to understand. Finally, since all mathematics can be developed from the notions of sets and operations upon sets, it is the logical place to start.

The results of Suppes' experimental classes in 1960-61 indicated that simple mathematical concepts can be understood by the beginner, provided these are presented precisely with the help of a consistent notation.

Another California experiment was aimed at discovering whether elementary school children can do the kinds of deductive proof which are characteristic of modern mathematics. The subject chosen for experimental teaching was mathematical logic. This used to be a strictly college course, although several of the earlier programs for the revision of school mathematics—those of the University of Maryland and of Ball State Teachers College, to name two—include some elements of logic in the junior high school curriculum.

Suppes' project was centered in schools in the San Francisco Bay area during the 1961-62 and 1962-63 sessions. Approximately 500 children took part,

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the majority chosen from academically talented groups of fifth and sixth graders. The classes met three times a week for thirty minute periods and, for the most part, were taught by classroom teachers from the staffs of the various schools, who took special training courses either in the summer or at night.

Two logic classes of Stanford University undergraduates served as control groups. They studied the same material as the children and, at comparable checkpoints, took identical tests. The fifth and sixth graders scored about 88 per cent as high as their college counterparts. They did particularly well on the parts of the test requiring pure manipulation of symbols, suggesting that this is easier for elementary school children to do than it is for them to recognize the logical structure of sentences in ordinary English.

At present Patrick Suppes is engaged in a research project, financed by a $1,050,000 grant from the Carnegie Corporation of New York, which concentrates on gifted primary grade children and the development of a computer-based laboratory for experimental teaching of elementary school mathematics.

Robert Davis is the director of the Madison Project, centered jointly at Syracuse University and the St. Louis Webster College, with experimental classes at Weston, Connecticut, and Scarsdale, New York. His work has been in the introduction of algebra and coordinate geometry into elementary school, beginning as early as the second grade. His method is to teach this material as a supplement to the traditional arithmetic program, at first on a one hour a week schedule.

STRESSING an atmosphere of informality and freedom, ideas and discovery, Professor Davis's fifth and sixth graders have tackled junior versions of such far out topics as matrices and vectors, and they have programed an IBM 1620 digital computer.

From all these developments it is plain that the trend is toward moving each mathematical subject down to an ever earlier place in the curriculum. Topics which SMSG placed in junior high school are being presented to elementary school children in some of the newer programs. How far this movement will go, no one can say. For classes of talented students in the stronger schools in the country, we are not very many years away from the curriculum recommended by the Cambridge Conference.

If it unnerves you to think of a room full of grade school children equipped with slide rules (and probably lubricating them with peanut butter), bear in mind that, as President Kennedy said, space is the new ocean and the United States must sail upon it.

College Students

Continued from page 65

can to hasten the dawn of this guilty recognition. Thus in Berkeley they paraded with huge replicas of IBM cards. When faculty members remembered that with great frequency they can write letters of recommendation for a graduating senior only from the grade records, having no recollection of the student himself, they winced.

Guilt is not always a harbinger of effective reform, but it is not impossible that another change is shaping up, this now mainly in the big, prestigious universities which have gone farthest down the road of research. The change would be the rediscovery of the student, even the individual student, as one who needs to be, perhaps even wants to be, taught. I say this in full recognition that some of my colleagues will conclude that at this point I have lost all contact with reality.

I CAN think of at least three reasons for university teachers neglecting undergraduate students: 1) Communication with them is difficult. It seems a very long way from the sophistication of one's own laboratory experiments or delving in obscure documents or engaging in exacting polemic to the elementariness of beginning chemistry or freshman composition or a survey course in the history of Europe. 2) Despite pious declarations in faculty handbooks and administrative speeches, good teaching is not rewarded. If one wants to get ahead, one publishes; dull or disorganized teaching will not hurt one's chances much, and successful teaching will be noticed only by the students. 3) If conscientious teaching takes one away from research, individual consultation with students is even more costly in time, so an enterprising faculty member quickly learns to protect himself against the importunate student.

Students, with rare exceptions, want to be taught. They don't care beans about the teacher's tenure, his rank, or his scholarly publications. They want a teacher who is theirs, someone to pay attention specifically to them.

Frustrated by the locked office door (but isn't that a typewriter clicking inside?), by a perfunctory lecture, and by a host of bureaucratic rules and red tape, undergraduates heretofore have mainly sighed, groused, and plodded on toward graduation, or dropped out. Now it is beginning to occur to these same students that they have the power to make changes. They can circulate petitions, form delegations to wait upon the dean, write angry editorials in the campus newspaper; yes and they can and do carry their grievances to the Board of Regents, to legislators, to college patrons. They can go out after newspaper and television publicity. Hangings in effigy are still well loved of city editors, but even livelier stories are coming from campuses. When the students at the University of Washington were told their well-loved brick walk ways were too expensive, and would be replaced by blacktop, they responded with masonic dispatch: next morning the administrative crew could not get into their building, the entrance way being solidly bricked up. (And the students themselves raised some money to help buy more bricks.)

Early in the nineteenth century, students tired equally of an outmoded curriculum and of the defeatist critics who said, "Alas, 'twill ever be thus." They formed literary societies, and imported lecturers to address themselves to up-to-date topics. Then the curriculum began to give way. Today, every faculty conference bemoans the de-emphasis upon teaching, and the emphasis upon impersonality. It may remain for the students to act. Better than anyone they know where the shoe pinches. Earlier than most, they are recognizing their power to change the last.

We complained about the apathetic student. Are we not obliged now, albeit wryly, to be glad about the change?

"The funniest book ...since Catch-22"
—Maurice Dolbier, N. Y. Herald Tribune

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Bel Kaufman

"You are going to be hearing a good deal about this glad, mad, sad novel of public schooling in New York...so rich in humor that you can open it anywhere and smile."—John Barkham, Saturday Review Syndicate

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Continued from page 61

where ingrained community custom is likely to result in economic reprisals or threats to parents and children.

Recently, Federal courts have directed some districts to install unitary geographic zoning where it was shown that freedom-of-choice plans adopted earlier failed to affect the dual school pattern. But at present, plans based on freedom of choice appear sufficient to meet the requirements of Title VI, provided pupils are afforded a choice which is free and unfettered by past or present practices.

Thus a choice of schools is not free where a pupil is initially assigned to a school on the basis of race and then is provided only a limited right to transfer to another school. For this reason Pupil Assignment Laws, by themselves, do not constitute acceptable plans of desegregation.

Again, a choice is not free where administrative practices within the school system make the exercise of choice a burden by requiring parents either to go through the ordeal of complex forms or discomfiting interviews. It would also be an improper burden to require a pupil to register at a place reserved for his race even though he was subsequently permitted to enroll at a school of his choice; the answer here is that the pupil should be permitted to apply directly to the school he desires to attend.

Somewhat different problems are presented in handling transfers and re-assignments of children already enrolled in school. One reasonable way to handle the matter is to have the necessary forms and instructions distributed by the classroom teachers in the schools the pupils presently attend—provided that neither the teachers nor other school authorities attempt to influence or pressure anyone in the exercise of choices to be made.

School districts which attempt to combine freedom of choice with geographic zoning face special problems. Where freedom of choice furnishes the theoretical basis for assignment, every pupil in the district should be provided with a right to choose either a formerly white or formerly Negro school. If overcrowding results from the choices made, racial considerations cannot be employed to reject those who initially select the school threatened with overcrowding; geographic proximity to the school should then be employed in determining which choices to reject. Where such choices are thus rejected, further opportunity should be provided each parent and child to make another choice which can be carried out effectively. In other words, if freedom of choice is to be adopted, geographic zoning cannot be employed to prevent an effective choice of either a formerly white or formerly Negro school.

In light of the ease and convenience of administering geographic attendance zoning it may be realistic for many districts to employ a combination which gradually adds unitary zoning to a desegregation plan which initially relied principally on freedom of choice. For example, unitary geographic zoning could be employed for initial assignment and re-assignment commencing with the lower elementary grades, while a policy of freedom of choice is applied to the remaining grades of the system. Over a fairly short period of time the unitary system of zoning would be moved upward through the other grades, supplanting freedom of choice.

In short, freedom of choice plans are probably no more than a transitional device. Districts, in view of this, should give serious thought either to going directly to unitary systems of zoning or to introducing unitary zoning at lower grade levels from the beginning, expecting to move the unitary zoning upward to replace the freedom of choice policy first installed at higher grade levels.

III. Detailed Statement of Administrative Practices; Public Notice

Rational appraisal of a desegregation plan (or a court order for desegregation) is likewise impossible unless the plan itself sets forth enough detail to dispel doubts about the manner in which nondiscriminatory policies will be administered.

The written instructions to school districts furnished by the Department of Health, Education and Welfare make two points clear. First, there can be no discrimination practiced in desegregated grades as to questions of initial assignment, reassignment or transfer. Second, sufficient advance notice must be given so that parents can understand how the assignment and transfer rules work and can take advantage of them effectively.

It is a common reaction among school officials and other local authorities facing their first school desegregation that disaster will follow if public announcement is made of rules and procedures for making initial assignments and transfers. The answer to this is that the courts have consistently required clear and ample notice to be given—and the consequences have not been disastrous for communities that have made plain their intention to brook no disorder and to see to it that the rules are given firm and faithful implementation.

A frequent shortcoming of the desegregation plans initially forwarded to the Office of Education has been the failure to set out in any detail either the administrative specifics or the content, timing and manner of providing notice of assignment and transfer rights. Below, for illustrative purposes, are model forms of notice which set out the administrative details for handling four problems common to every system of schools. The models in question were designed for desegregation plans based on freedom of choice and would have to be adapted to fit the particular policy variations within any particular district. Too, the models would have to be altered to be made applicable to desegregation plans grounded on unitary geographic zoning.

The point to be stressed here is that every desegregation plan must deal specifically with providing notice of administrative details respecting initial assignment, reassignment and lateral transfer. Plans which fail to spell out the procedures and forms of notice for these four situations simply cannot be judged and thus no favorable action can be taken on them.

The following examples illustrate one way in which matters of notice, initial assignment, reassignment and transfer may be handled:

A. Pre-Registration of Pupils Planning to Enroll in Lowest Elementary Grades.

(1) Beginning ..... 1965 (a date at least four weeks before pre-registration is to commence) and once a week for three successive weeks the announcement below shall be conspicuously pub-

Federal Educational Expenditures

During fiscal year 1964, the federal government spent $351,410,000 for aid to elementary and secondary school programs in the seventeen Southern states. State-by-State expenditures are listed below. If the President's education program, now before Congress, is passed in substantially its present form, these amounts would be approximately doubled.

State	*Amount (in thousands)*
Alabama	$29,463
Arkansas	10,202
Delaware	2,671
Florida	27,187
Georgia	27,872
Kentucky	17,514
Louisiana	16,021
Maryland	24,668
Mississippi	12,548
Missouri	17,263
North Carolina	27,914
Oklahoma	17,098
South Carolina	15,802
Tennessee	19,290
Texas	44,241
Virginia	36,147
West Virginia	5,509

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lished in two newspapers having general circulation in the district:

PRE-REGISTRATION OF KINDERGARTEN/FIRST GRADE PUPILS FOR FALL 1965

Pre-registration of pupils planning to enroll in kindergarten/first grade (as appropriate for schools in the district) for the fall 1965 semester will take place for a period of .... days, from .... 1965 through .... 1965. Under policies adopted by the Board of Education, parents or guardians may register pupils during this period at the school of their choice. At the time of pre-registration a choice may be expressed for either the nearest formerly Negro school or the nearest formerly white school. In the event of overcrowding, preference will be given without regard to race to those choosing the school who reside closest to it. Those whose choices are rejected because of over-crowding will be notified and permitted to make an effective choice of a formerly Negro or formerly white school.

The choice is granted to the parent or guardian and the child. Teachers, principals and other school personnel are not permitted to advise, recommend or otherwise influence the decision. Nor will school personnel either favor or penalize children because of the choice made.

Children not pre-registered in spring may be registered at the school of their choice on ...., immediately prior to the opening of schools for the fall 1965 semester, but first preference in choice of schools will be given to those who pre-register in the spring period.

(2) Annually after 1965, similar practices will be followed with respect to registering and enrolling pupils for the first time in the lowest elementary grades.

B. All Other Pupils Newly Enrolling in District Schools.

The Office of the Superintendent will furnish at such times as are appropriate to the parents or guardians of all other pupils newly enrolling in the schools of the district the forms and instructions necessary to complete registration and enrollment at the school of their choice. These instructions for registration and enrollment of new pupils shall be in writing and shall set forth in detail the Board of Education policies and procedures for registering and enrolling in the school of their choice (see form of published notice under Part A above).

C. Pupils Graduating From Elementary and Junior High Schools.

The initial assignment of pupils graduating either from elementary or junior high schools and planning to enroll for the first time in a school at the next higher level will be handled in the following manner:

All such pupils will be furnished by their classroom teachers on a date fixed by the Superintendent prior to their graduation the appropriate instructions and forms on which their parents or guardians may exercise their choice of the school next to be attended by the pupils. A reasonable time will be provided for returning the form after it has been distributed and the written instructions accompanying the form shall set forth in detail the Board of Education policies permitting a free choice of the school next to be attended (see form of published notice under Part A above). Where no choice is exercised by the parents or guardians within the time fixed, the pupil will be assigned without regard to race to the next higher school, and the instructions furnished parents and guardians shall so state.

D. Lateral Transfers by Pupils Eligible to Continue in a School Where Currently Enrolled.

Prior to the end of classes for each school year pupils eligible to continue in the same school will be assigned for the forthcoming year. At a date fixed by the Superintendent and appropriately in advance of the time that reassignment for the forthcoming year is made, all pupils will be furnished by their classroom teachers with appropriate forms and instructions for use by their parents in exercising their right to apply for a transfer of their child to a school of their choice for the forthcoming year. Such instructions will set forth in detail the Board of Education policies respecting transfers without regard to race for the forthcoming year (see form of published notice under Part A above) and will state that each child will be reassigned to the school currently attended in the event the right of lateral transfer is not exercised within the time fixed in the instructions. The instructions may also provide for lateral transfer at other times of the year under special circumstances as may be fixed by the Superintendent under the Board's direction.

IV. Buses and Bus Routes

Districts which provide busing must make special provision in their plans to make clear that discriminatory practices are removed. In dual school systems it has been customary in many instances for separate buses to travel the same roads, one to pick up Negroes for the Negro school and the other to take whites to a different school. Again, separate bus routes for Negro and white schools have operated in some instances to place individual children of either or both races under the burden of going to a distant pick-up point for their own race when a pick-up point for the opposite race was much more convenient.

Such policies and practices, supported with public funds, result in manifest racial discrimination and if continued can seriously impair the right freely to choose a school without regard to race. Desegregation plans must accordingly spell out in detail the present racial character of busing practices, indicate the steps which will be taken to create unitary systems of busing available to all pupils without regard to race, and describe the manner in which parents or guardians and pupils will be given notice of the right to ride buses without regard to race.

V. Teacher and Staff Desegregation

Desegregation of teachers and professional staffs is ultimately in the picture. It was characteristic of the legally separated schools that Negro teachers were assigned to Negro schools, white teachers to white schools. In general the courts have permitted desegregation of pupils to take precedence over desegregation of teachers and staff personnel in the schools. More recently, however, courts have been ordering districts to undertake teacher integration as part of the total job of desegregating.

As the court cases deal with the problem, pupils have been permitted to challenge faculty segregation on several grounds. First, pupils cannot be discriminated against on the basis of their race and hence pupils have a right to insist that a teacher not be assigned them on the basis that the teacher's race corresponds to their own. Second, it has been objected that the existence of all Negro and all white faculties restrains freedom of choice, given traditional community patterns. Finally, it is objected that segregated faculties and teaching staffs are evident vestiges of the dual schools and that a district cannot be said to have a unitary character until patterns of teaching and staff desegregation are broken up.

The problem is one which every district must face and start working on. Every desegregation plan should reveal awareness of the problem and provide assurance that steps will be taken to remove racial discrimination in assignment of teaching personnel.

VI. Rate of Desegregation: How Many Grades to Desegregate?

It is difficult to advise with certainty concerning the rate at which desegregation must be completed. For one thing, the courts have ordered a speeding up in districts which first began at slow year-to-year paces. At the same time, courts have allowed some districts to break the ice by starting with a shorter step toward full desegregation the first year than will be required of them thereafter.

Whatever the date of completion, any plan of desegregation must sketch

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Compliance Information: Nondiscrimination in Federally Assisted Programs---

This outline is furnished as an aid in reporting information generally helpful in appraising the sufficiency of plans for desegregation of school districts which seek compliance with the nondiscriminatory policy of Title VI of the Civil Rights Act of 1964. Precise, up-to-the-minute statistics are not required. The information sought is the kind that knowledgeable school authorities are aware of in general terms and approximations will suffice where exact detail is not easily available.

I. Racial Characteristics of School Population

A. By race, what are the approximate school-age populations residing within the geographic boundaries of the school district (including residents who attend public schools outside the district or private school within or without the district)? White_____; Negro_____; Other_____.

B. How many Negroes presently attend predominantly white schools?_____.

C. How many whites presently attend predominantly Negro schools?_____.

D. By grade level, approximately how many Negro pupils presently attend classes with whites in the public schools of the district (strike out grades not actually taught in district schools)? Kindergarten_____; 1st grade_____; 2nd_____; 3rd_____; 4th_____; 5th_____; 6th_____; 7th_____; 8th_____; 9th_____; 10th_____; 11th_____; 12th_____.

E. How many pupils attend public schools outside the district on a tuition-paid basis? White_____; Negro_____; Other_____.

F. How many pupils residing in the district presently attend private schools on a tuition-grant basis? White_____; Negro_____; other_____.

G. Where separate treatment is accorded any other non-white groups besides Negroes, please indicate the general situation on a separately attached sheet.

II. Racial Characteristics of District Schools

A. What is the number of elementary schools (grades _____ through _____) in which the pupils enrolled are: all white_____; all Negro_____; integrated_____; other (describe on a separate sheet)?

B. What is the number of junior high schools (grades _____ through _____) in which the pupils enrolled are: all white _____; all Negro_____; integrated_____; other (describe on a separate sheet)?

C. What is the number of high schools (grades _____ through _____) in which the pupils enrolled are: all white_____; all Negro_____; integrated _____; other (describe on a separately attached sheet)?

D. Briefly describe on a separately attached sheet the general racial characteristics of the pupil populations in any special schools operated by the district which are not accounted for in the categories set out above.

III. Racial Characteristics of Teaching and Administrative Staffs

A. By race, what is the approximate number of teachers in the district who are: white_____; Negro_____; other_____?

B. By race, what is the approximate number of non-teaching staff members who are: white_____; Negro_____; other_____?

C. How many elementary schools have teaching staffs which are: all white _____; all Negro_____; integrated_____; other (describe separately)?

D. How many junior high schools have teaching staffs which are: all white _____; all Negro_____; integrated_____; other (describe separately)?

E. How many high schools have teaching staffs which are: all white_____; all Negro_____; integrated_____; other (describe separately)?

IV. Maps

Maps, which need not be of professional quality, can be separately furnished where useful or perhaps necessary to demonstrate such things as school location, bus routes. Supply these separately where this is thought desirable to demonstrate particular characteristics of a desegregation plan.

V. School Bus Routes and Practices

Where school buses are supplied for some or all pupils, describe in a general way on a separate sheet the effect which the routes and stops made by the buses have on the racial characteristics of the district's schools.

Date_____ Name of District_____

_____

out the steps needed to finish the job. For the purpose of securing funds for the coming year, however, the steps to be taken in the fall of 1965 are, perhaps, the most critical single part of the overall plan. The HEW regulations make it clear that any plan accepted may be reviewed in later years.

Some general guidelines may be helpful, however:

Neither Title VI nor the regulations adopt court rulings as the standard to be followed by the Commissioner of Education. But under the regulations the Commissioner must accept court ordered plans of desegregation and it would appear unlikely that he will accept less than required by judicial standards in passing on voluntary plans.

The U.S. Courts of Appeal have played a major role in rationalizing the differences among lower court reactions to desegregation plans. In the absence of a more precise indication for the Office of Education, the rulings of the Courts of Appeal probably furnish the best approximate guides at hand. But in looking to court decisions several things must be borne constantly in mind. First, what the courts ordered for fall 1964 is not likely to be the same they will order for fall 1965; there has been a marked judicial trend toward accepting less delay as the years pass. Second, since the Commissioner of Education is free to reach an independent judgment, he is certainly not bound to follow lower court rulings which call for the most minimal amounts of desegregation.

Last year, for the opening of schools in 1964, the Court of Appeals for the Fifth Circuit laid down a general formula for newly desegregating districts which suggested (a) that desegregation had to take place both from the bottom up and the top down simultaneously and (b) that a total of four desegregated grades for fall 1964 was expected. In the Fourth Circuit on the other hand some Federal courts have insisted upon applying a freedom of choice program throughout every grade level in the first year of desegregation.

It can be said with certainty that no plan will be approved which works exclusively from the top down. It will be essential for approval that there be in all instances desegregation which begins without restriction in the lowest grade levels of the school system. To avoid misunderstanding, any district which has a desegregation program which works from the first grade up must either apply the policy to pre-school clinics and kindergartens or state that classes at these levels are not held.

Each district must carry the burden of justifying any delay beyond fall 1965 in completing its desegregation plan. This is true of districts which have already experienced some desegregation.

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It is also true for districts which have yet to take the first step.

Clearly, the surest course is to make the desegregation program available generally to all grades for fall 1965. If less than this is done, desegregation should be installed both from the bottom of the system upward and from the top down. The real question for any district is the extent to which it wishes to risk disapproval of its plan.

VII. Consultants and Technical Assistance

Other provisions of the Civil Rights Act of 1964 make available funds to assist school districts in designing and carrying out plans of desegregation. The U.S. Office of Education currently retains a group of legal consultants who can be called on by school districts who request such assistance. State Departments of Education, in complying with Title VI, agree to provide advice and assistance to local school authorities in working out desegregation problems and the State Departments may arrange ways for providing further guidance through the use of consultants and others. Questions concerning such help should be addressed to the State Departments of Education or to the U.S. Office of Education.

—G. W. Foster, Jr.
Professor of Law,
University of Wisconsin
and Consultant to
U.S. Office of Education.

FRAZER YOUNG'S LITERARY CRYPT No. 1128

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1128 will be found in the next issue.

DVKM OGNPGZP DMG MGRUO

ZGKMVZF LTK KYTNAO, VK VO

VNAGOOVLRP KG ARBX QBYUO.

MPLLPR

Answer to Literary Crypt No. 1127

Love your neighbor, but don't pull down the hedge. —Swiss Proverb.

Wanted: Love for In Sun

CHUNG IN SUN, KOREAN, AGE 6. Father dead. New baby born in hole in ground after father's recent death. "Home" is a rocky hedge. Earthen floor. Roof straw mat. Cold, windy, rainy. No blankets for infant. Mother unable to work yet. Sells cabbage leaves when she can. Earns about 20¢ a day. Children hungry, cold, ragged. Situation desperate. Mother looks with despair on children she cannot feed and care for. Help to Chung In Sun means help to entire family.

You or your group can become a Foster Parent of a needy child. You will be sent the case history and photo of your "adopted" child and letters from the child himself. Correspondence is translated by PLAN. The child knows who you are. At once he is touched by love and a sense of belonging. Your pledge provides new clothing, blankets, education and medical care, as well as a cash grant of $8.00 every month. Each child receives full measure of material aid from your contribution. Distribution of goods is supervised by PLAN staff and is insured against loss in every country where PLAN operates. **Help in the responsible way. "Adopt" a child through Foster Parents' Plan. Let some child love you.**

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Myths

Continued from page 29

great efficiency . . ." or that "Nature prefers to have humans . . ."

(2) Anthropomorphism (or, endowing things not human with human characteristics). In only a few pages about bears Miss Carrighar tells us that they are "so jolly," possess "a strain of giddiness," are "sobered by responsibilities" but also are "self-consciously cute."

(3) Mechanomorphism (or, interpreting animals as well-greased machines) is no less grave than anthropomorphism. When Miss Carrighar can find no explanation for some phase of behavior, she attributes it to "an inborn urge" or to "a mute impulse."

(4) Misuse of the comparative method. When Miss Carrighar tells us that the peak month for real-estate sales is May and that the cooing doves nest in May, she is giving us an analogy and not proving a thing. The final test of whether there is any connection (which, with all due respect, I doubt) will be found in observation and experimentation, not in guesswork.

I felt particularly discouraged after reading her many pages on the nonhuman primates (apes and monkeys). After all, apes and monkeys are the only animals on the globe that live in a sensory world much like ours, and that traveled much of the evolutionary path with us. Once again space prohibits my calling attention to all of the misconceptions about the nonhuman primates in this book. But I might point out that her description of "oversexed" primates is derived from outdated observations of caged animals under conditions of stress and overcrowding, and that such observations have been completely disproved by recent field studies of free-ranging primates.

Miss Carrighar states that primates "gorge themselves" on food and develop "great paunchy abdomens," but this is characteristic only of zoo animals, not wild ones. She tells us that monkeys and apes are free from "strict schedules" of breeding seasons, yet it has been known for some years that virtually all primates in the wild have a definite birth season (so much so that all the young of bonnet macaques in southern India are born in the space of a few weeks).

The author takes at face value the hoax of "ape art," perpetrated a few years ago when chimpanzee smears were passed off as abstract modern art. One chimpanzee died young, and Miss Carrighar wonders whether this esthetic ape was "so sensitive that she wore herself out." Ape art, I fear, is not so much a comment on their "esthetic tendencies" as it is on Miss Carrighar's gullibility.

Music to My Ears

Continued from page 47

dian-born singer, plus some limitations, in warmth or tenderness of accent, that one would have been tempted to put in the same category prior to this latest Siegmund. In the light of what he was, at least, trying to do in the *Ring* drama, it may be presumed that Vickers is aware of this shortcoming and attempting to amend it. Certainly one could not imagine a huskier, more athletic specimen of a Norwegian huntsman. Maria Kouba's Senta was neatly drawn on a rather small scale, but her inability to sing the softer passages of the Ballade on pitch suggests that this may be one of those voices that is dependable only at forte or louder. The *Walküre* cast was exactly as before and included William Steinberg as the more than relaxed conductor.

The operatic week also included a first hearing this season of *Ernani* which was rude, and crude, and should have been booed but wasn't. The offenders included Arturo Sergi in the title role. He had a measure of extenuation, as an emergency replacement for Franco Corelli, though the management was asking much in good will from the audience to accept a singer who had never sung the part anywhere. However, there was not even this excuse for a rough-sounding Elvira from Leontyne Price (her "Ernani, involami" was less supplication than command) and a heavy, unmelodious Silva from Jerome Hines. Cornell MacNeill had plenty of voice for his King, but not much else. Thomas Schippers took honors for both sides of his profile.

The first visit to New York of the Dallas Symphony brought with it a variety of interests other than the orchestra itself. Donald Johanos, its youthful American conductor, commanded an excellent quality of response in the B-flat Sinfonia of J. C. Bach, which no orchestra should venture without a virtuoso oboe player for its slow movement. This orchestra has one, whose name unfortunately could not be found in the program. Johanos also presented a symphony commissioned for the orchestra from Gunther Schuller, which makes much of what its composer calls "combinatoriality," after the example of fellow composer Milton Babbitt. This may be rendered, succinctly, as a deviation of the serial method, in which a series of intervals provides the idiomatic matter. Schuller's method makes sense, and he has a real facility for holding the attention with his color combinations (as, for example, an episode in the first movement for percussion-as-melody). However, there is also a real question whether his gift is not for construction rather than creation. —Irving Kolodin.

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HOLD YOUR SUMMER CAMP, business, church meeting under century-old oaks of Urbana College, Urbana, Ohio (near Dayton). New residence halls, food service available, eighty acre campus. Write Business Manager, Urbana College, Urbana, Ohio.

CAMPS

THE ROOTABAGA COUNTRY—a nation of 50 children, 6-13, self governing under mature staff advisors—where fun and adventurous learning start with unusual musical, dramatic and craft activities, and extend to the deep woods of the Green Mountain National Forest. Adventures in mathematics. Wenonah and Michael Powsner, Directors, Trumbull Hill, Shaftsbury, Vermont.

NO FRILLS. Full $700 worth: Music, Dance, Drama, Fine Arts, Sports (Coed 6-16). Appel Farm Art & Music Center, Elmer 22, New Jersey.

T-R RANCH. Reading, Riding, Ranching. Boys 9-14. Steamboat Springs, Colorado.

STONEGATE MUSIC & ARTS CAMP on Long Lake, N.Y. Coed. Specialties include theater, dance. Full sports. NYC office: 342 Madison Avenue. TN 7-6690.

BOYS CAN WORK LIKE MEN—fell trees, hew logs, grow corn, feed hogs, build a "sauna," climb peaks, raise roofs, canoe lakes, swing partners, take a plunge. Tamarack Farm, Plymouth, Vermont. 65 boys and girls, 15-17. Trained staff. Quaker. Brochure: K. S. Webb, Woodstock, Vermont.

D-ARROW CANOE TRIPS. 36 boys, 11-17. Four age groups. On Grand Lake, Maine. Seven weeks. Lake, white water trips: Maine, Canada. Quaker leadership. George S. Darrow, 780 Millbrook Lane, Haverford, Pennsylvania.

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CAMPS

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(Continued on page 84)

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VACATIONS

(Continued from page 83)

HOUSEWIFE'S HOLIDAY. Pamper yourself at luxurious Adventure Inn on subtropical Hilton Head Island, S.C., halfway between New York and Miami, just off US 17. Enjoy unlimited rest, breakfast tray in bed, walks along the beach, horseback riding through an ocean forest filled with snow egrets, exploring the tabby ruins of Baynard Plantation, feasting on native seafoods. (P.S. Bring your husband along for golf on 2 championship courses and a lighted par-three.) Special rate of $74 each includes 7 days, 6 nights, breakfast and dinner, room for two on the ocean. Write Box 15, Call 803-785-3372.

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KINGSLEY DOUBLE-CROSTIC NO. 1615

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Acc'g to Leibnitzian doctrine, pre-established harmony of body and mind.	207 96 50 170 193 47 7 69 93 176 81 / 58
B. Given name of first Negro girl to register as student at Univ. of Mississippi.	17 128 120 72 150 135 146 168 77
C. Without having been given stupefying drugs (slang).	144 14 169 203 182 8 117
D. Conspicuous position before the public.	51 196 91 61 15 134 40 36 75
E. Small, wild European plum, related to the damson but inferior.	127 180 9 177 55 71 172
F. Fully mature (2 wds.)	189 136 151 178 130 87 164 113 200 94 25
G. Sole avenue of escape, from a place or a situation (3 wds.)	148 165 204 114 43 92 186 199 30 99
H. In a strange manner.	115 162 103 83 28
I. Any New Yorker.	68 5 26 202 160 34 184 53 102 140 60 / 194 18
J. Gave evidence of increased advantage (2 wds.)	163 171 143 195 84 95 64 24 209 112
K. Chiefly relied on, almost indispensable (comp.)	191 97 211 198 86 57 63 119 67
L. Whence, as we are told in *Job*, fair weather cometh (4 wds.)	65 188 185 1 104 35 23 79 210 12 38 / 201 155
M. Any object or situation dreadful, appalling, profoundly impressive (2 wds.)	111 175 107 116 174 197 41 10 85 147
N. One of Henry Ward Beecher's "golden kisses over the face of the meadow."	166 59 152 145 16 205 80 183 2
O. Priest of Apollo who threw a spear at the Wooden Horse and whose punishment is subject of famous statuary.	110 132 126 159 118 29 149
P. Christian feast, commemorating baptism of Christ, the coming of the Magi, the wedding feast at Cana.	161 181 6 137 31 122 74 142
Q. Symbol of plenty, stylized on some quarters, also on reverse of some Lincoln pennies (3 wds.)	3 49 20 139 27 13 45 100 76 124 32 / 154
R. What the people of Corinth had gladly done, for which St. Paul rebuked them in II Cor. ii, 19 (2 wds.)	11 108 98 89 73 78 37 21 133 187 66 / 173 90
S. After *Lacus*, the Dead Sea.	192 208 82 121 4 138 22 44 125 54 48
T. Fine old American family which has given us many public servants, including two Presidents.	106 101 88 62 109 33 46 52 70
U. Consisting largely of separate incidents.	156 157 129 179 105 153 39 56
V. Superiority of state or position.	158 131 123 167 19 42 206 190 141

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.

					1 L	2 N		3 Q	4 S	5 I	6 P	7 A	8 C	9 E		10 M	
11 R	12 L	13 Q	14 C		15 D	16 N	17 B	18 I	19 V	20 Q	21 R		22 S	23 L	24 J	25 F	
26 I	27 Q		28 H	29 O	30 G		31 P	32 Q	33 T	34 I		35 L	36 D	37 R		38 L	39 U
40 D	41 M	42 V		43 G	44 S	45 Q	46 T		47 A		48 S	49 Q	50 A	51 D	52 T		53 I
54 S	55 E	56 U	57 K		58 A	59 N	60 I	61 D	62 T		63 K		64 J	65 L	66 R	67 K	
68 I	69 A	70 T	71 E	72 B	73 R	74 P		75 D	76 Q	77 B	78 R	79 L		80 N	81 A		82 S
83 H	84 J	85 M	86 K	87 F		88 T	89 R		90 R	91 D	92 G	93 A	94 F		95 J	96 A	97 K
98 R	99 G	100 Q	101 T	102 I	103 H		104 L	105 U	106 T		107 M	108 R	109 T	110 O		111 M	112 J
113 F		114 G	115 H	116 M		117 C	118 O	119 K	120 B		121 S	122 P	123 V	124 Q		125 S	126 O
	127 E	128 B	129 U	130 F	131 V		132 O		133 R	134 D	135 B	136 F	137 P	138 S	139 Q	140 I	141 V
	142 P	143 J	144 C		145 N	146 B	147 M		148 G	149 O	150 B		151 F	152 N	153 U		154 Q
155 L	156 U		157 U	158 V	159 O	160 I	161 P	162 H		163 J	164 F	165 G	166 N		167 V	168 B	169 C
	170 A	171 J	172 E	173 R	174 M		175 M	176 A	177 E	178 F		179 U	180 E	181 P	182 C	183 N	184 I
185 L		186 G	187 R	188 L	189 F		190 V	191 K	192 S	193 A	194 I		195 J	196 D	197 M	198 K	199 G
200 F	201 L		202 I	203 C	204 G	205 N	206 V	207 A	208 S	209 J	210 L	211 K					

Solution of last week's Double-Crostic will be found on page 13 of this issue.

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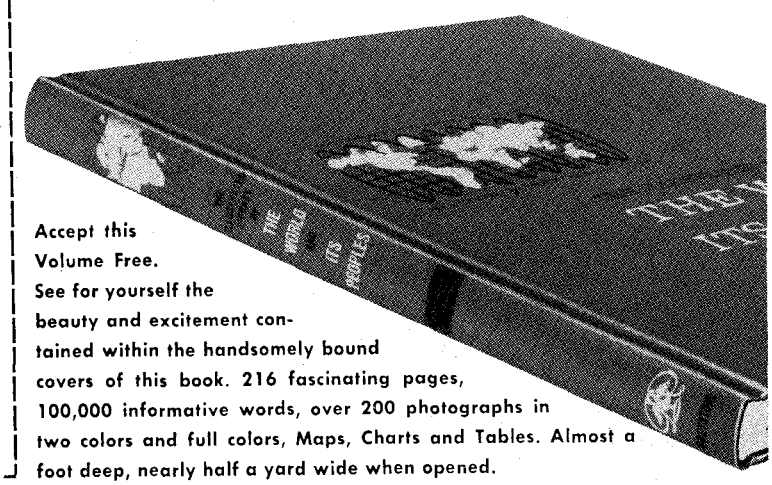

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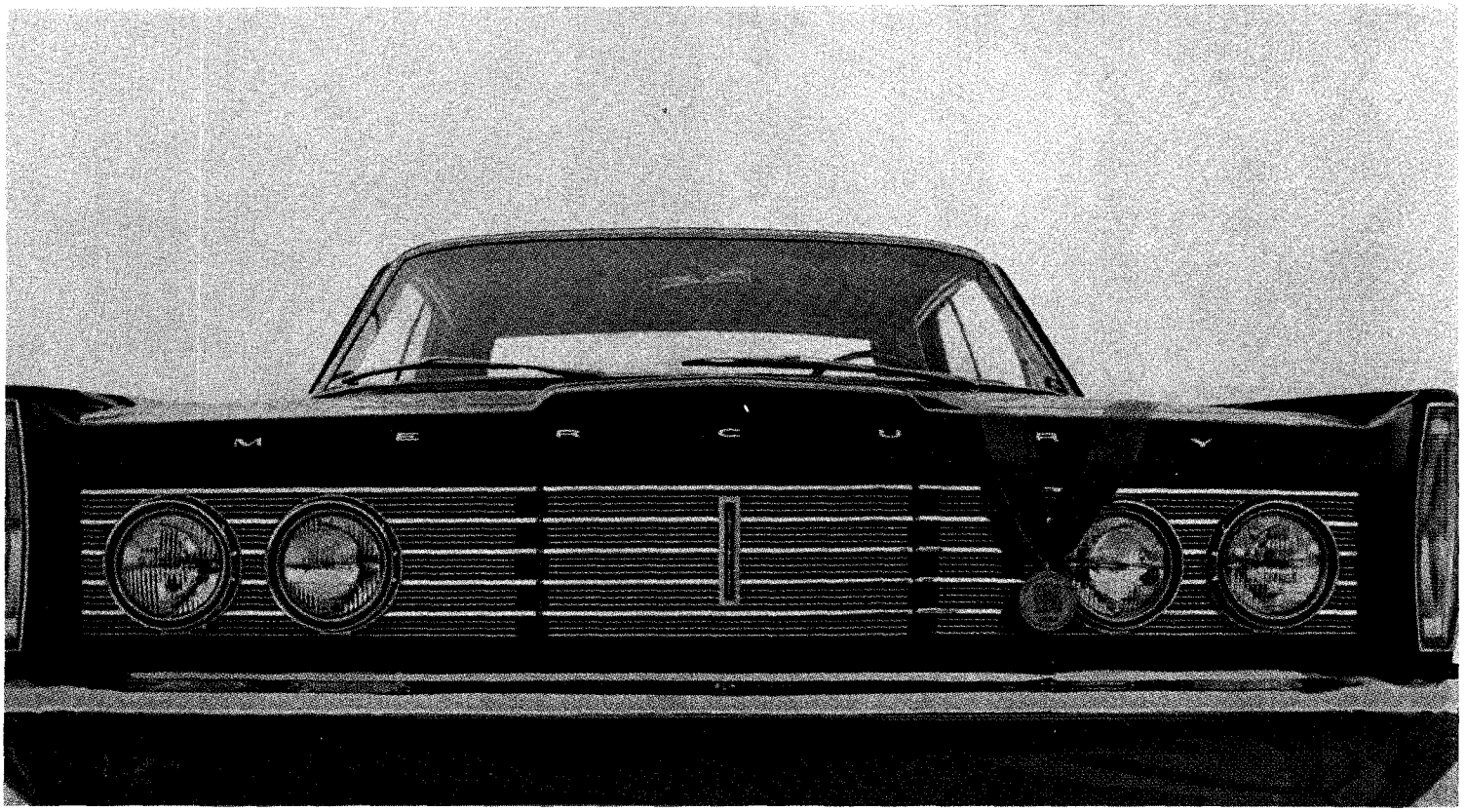

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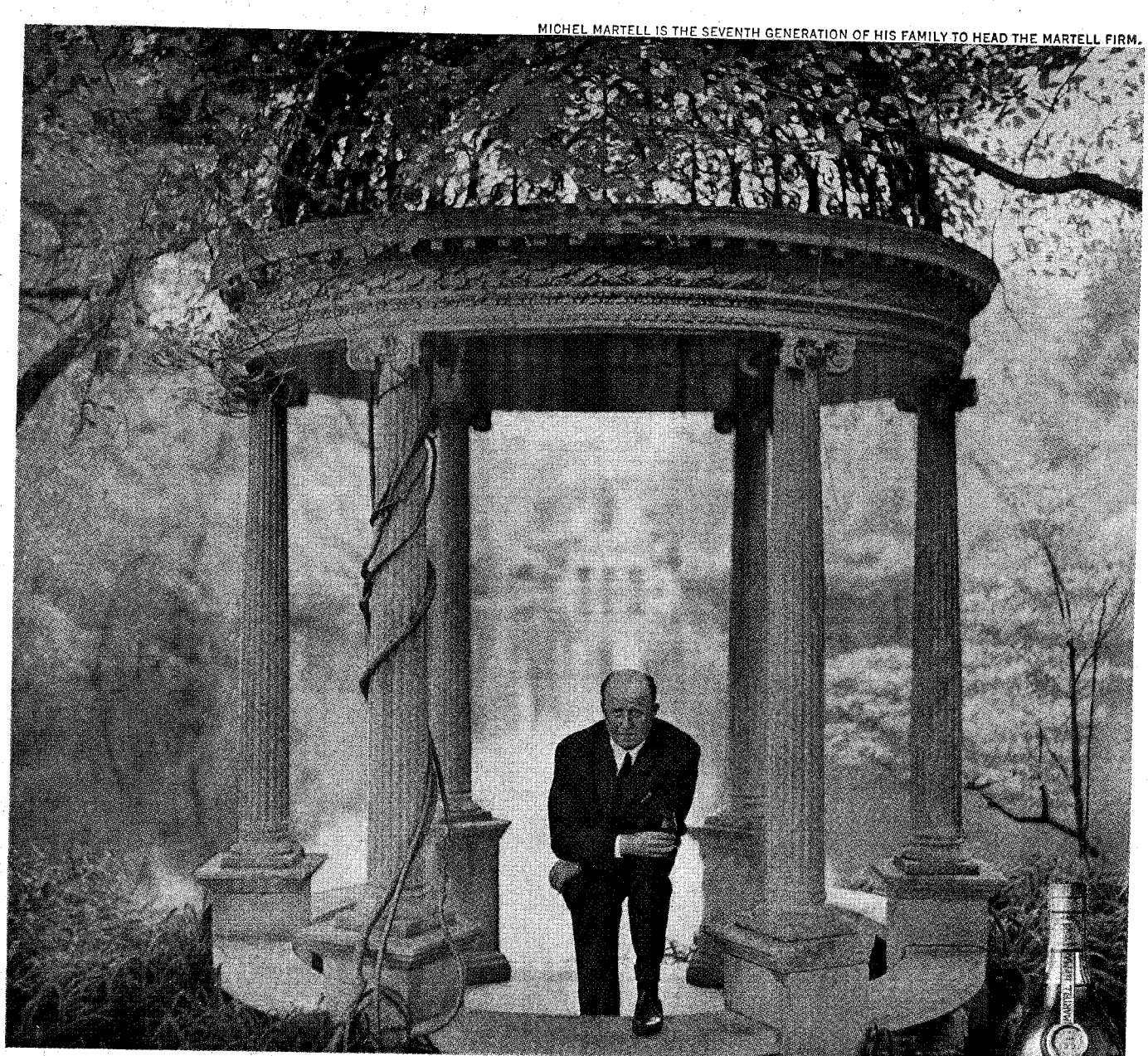

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